

ORGAN II.

G.

Ex libris
UNIVERSITATIS
ALBERTAENSIS



COMMUNION (N^o 1.)

pour l'Orgue par

ALEX: GUILMANT.

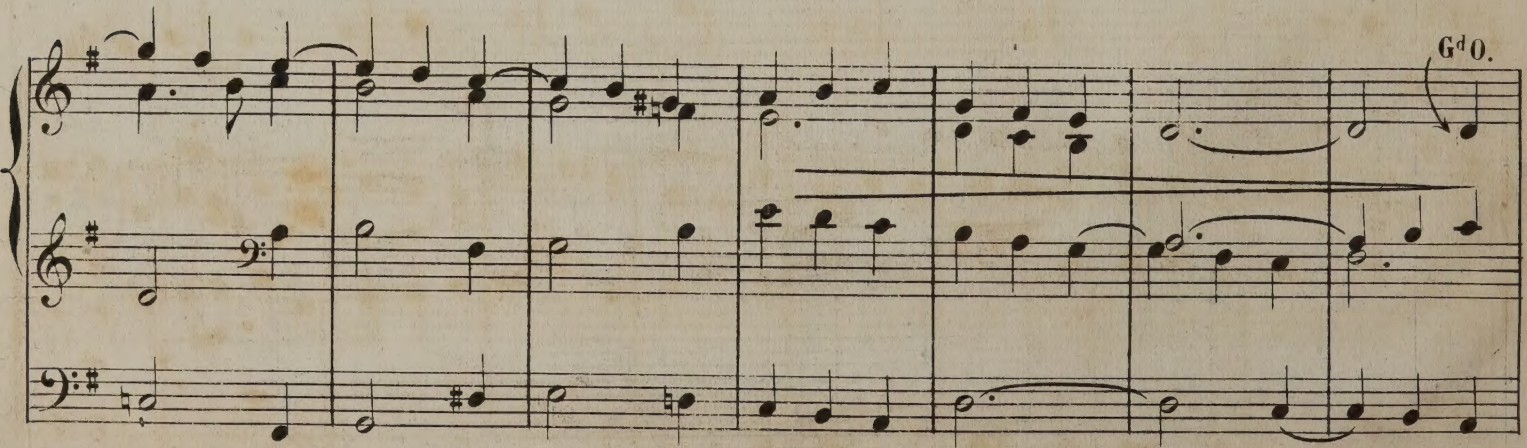
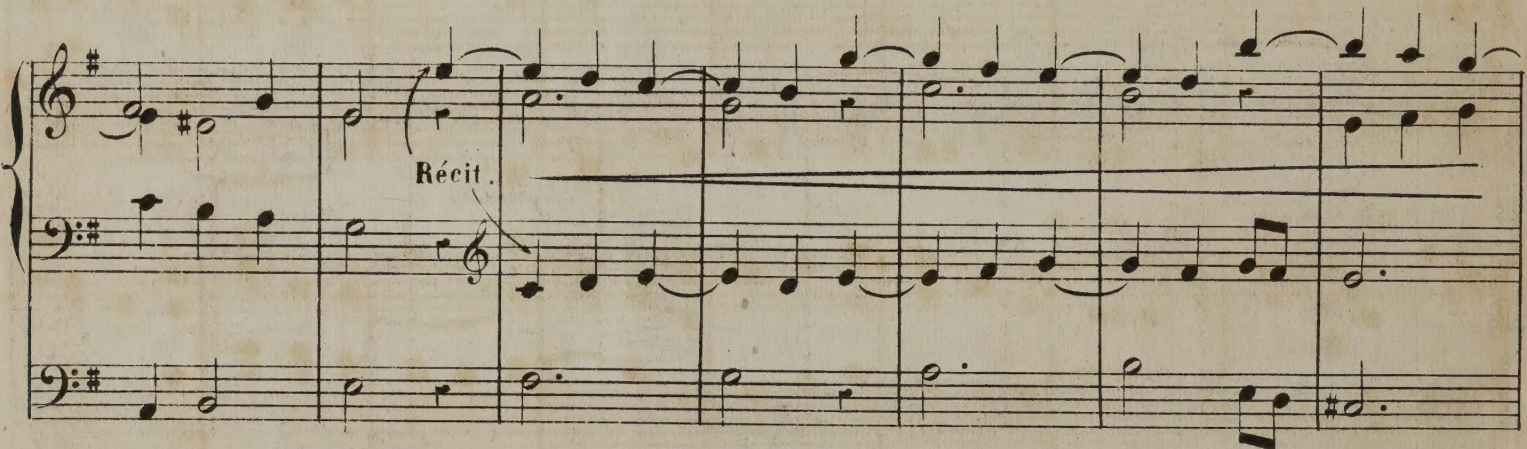
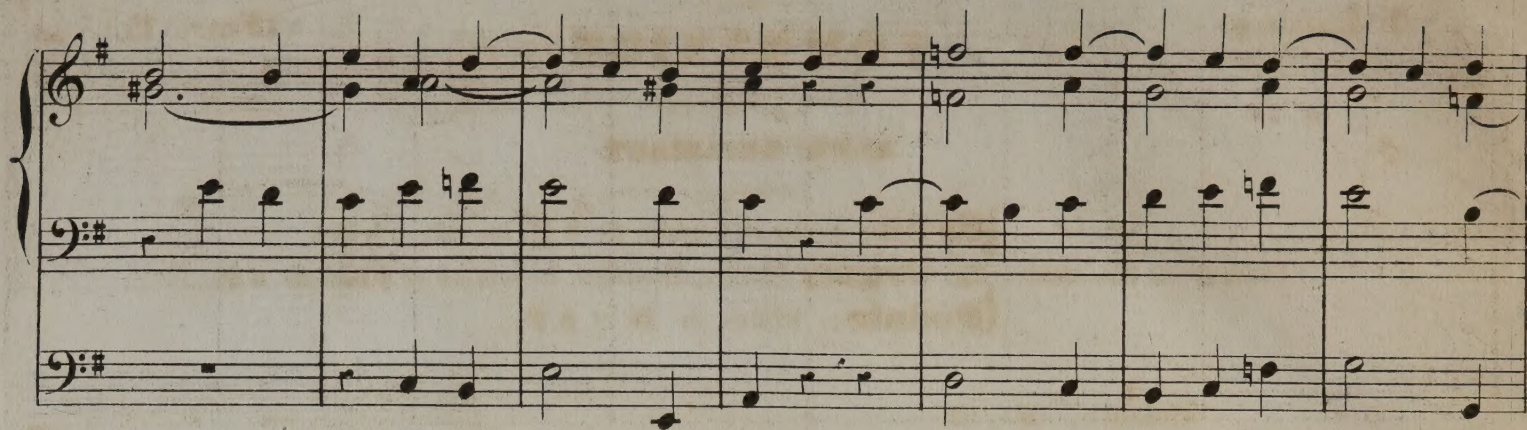
INDICATION DES JEUX: **(Récit:** Flûte et Gambe de 8 P. ou voix célestes
G^d Orgue: Montre, Bourdon, Salicional et Flûte de 8 P.
Pédale: Flûtes de 16 et 8 P.

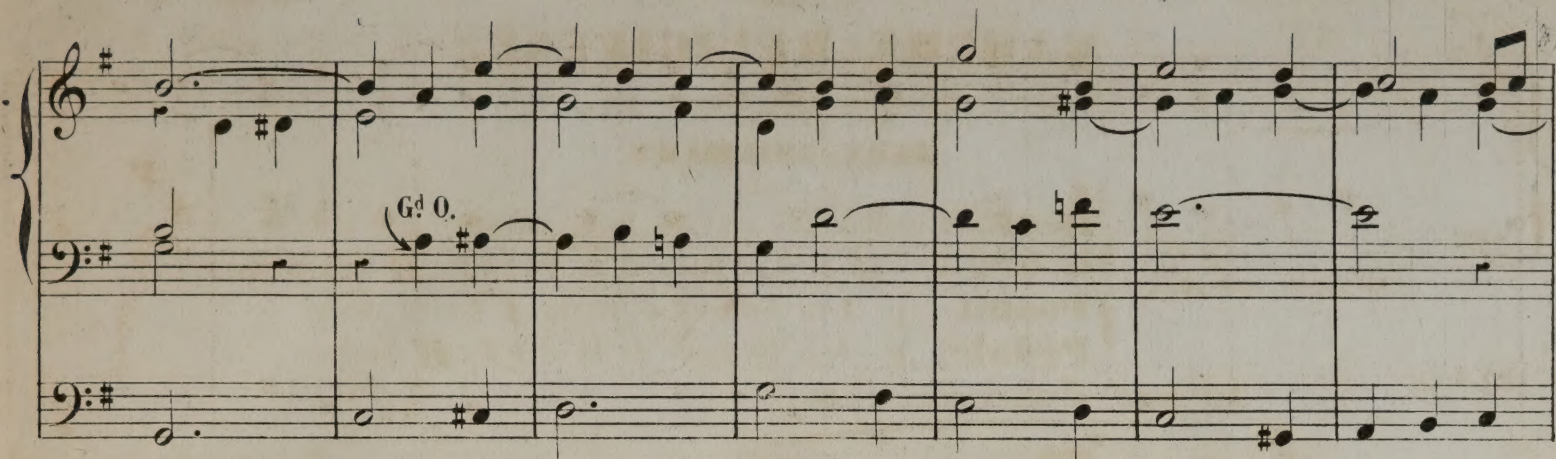
Andante. (♩ = 88)

MANUALE.

G^d Orgue.

PEDALE.

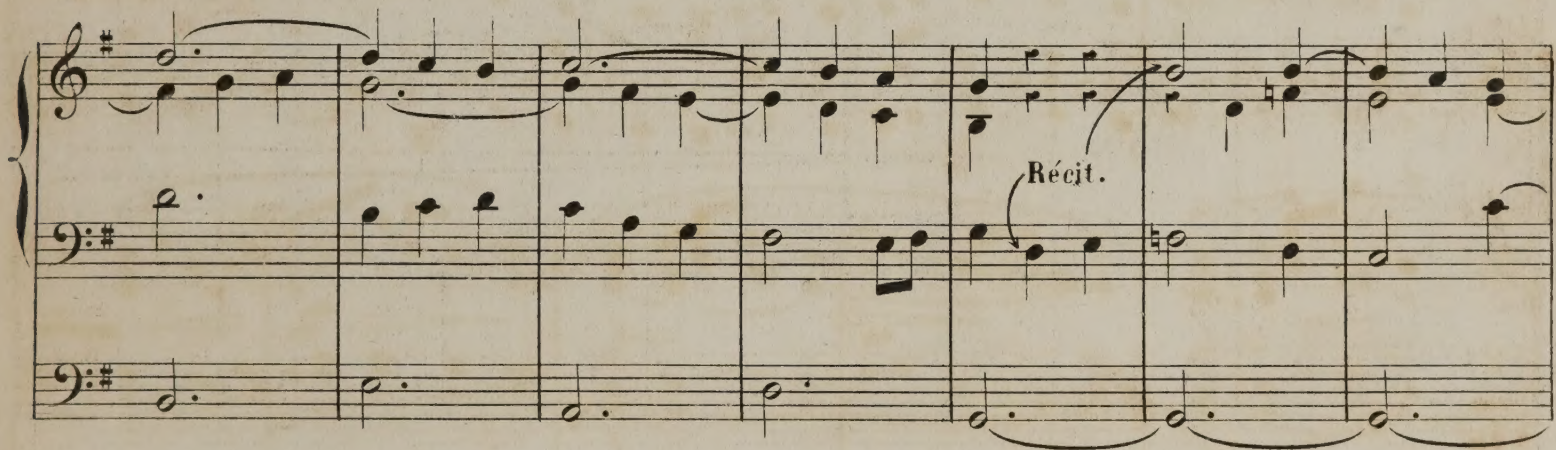




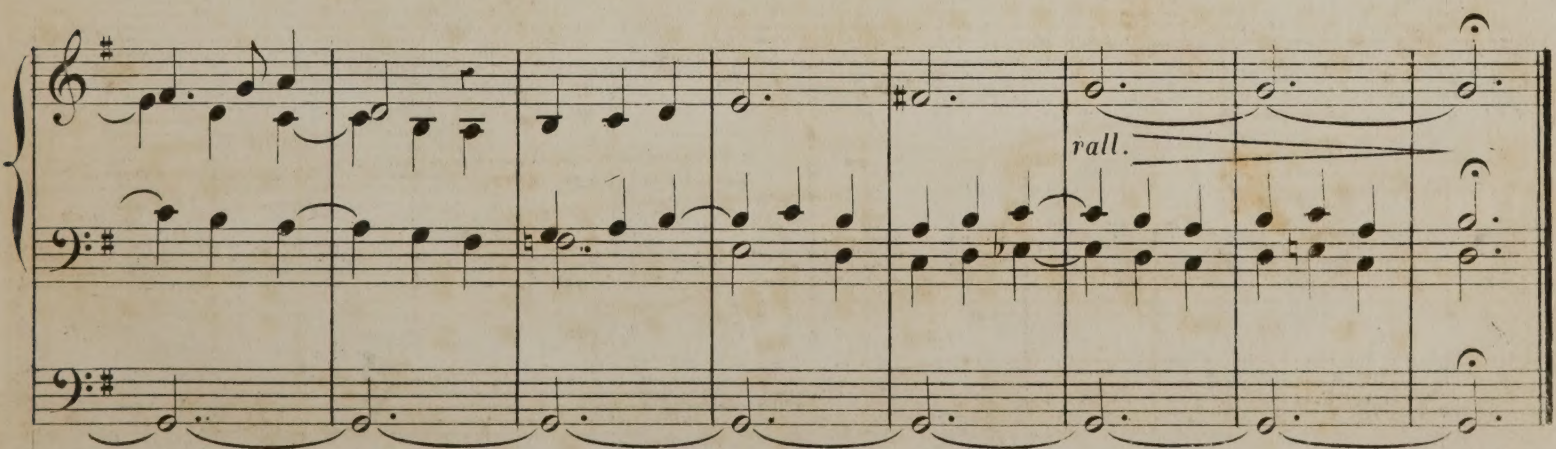
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. A specific annotation 'Gd 0.' is written above the middle staff, pointing to a measure.



The second system of musical notation continues the piece with three staves in the same key signature and clefs. It includes various musical notations such as beams, slurs, and dynamic markings.



The third system of musical notation features three staves. A notable annotation 'Récit.' is written above the middle staff, indicating a recitative section. The notation includes complex rhythmic patterns and rests.



The fourth system of musical notation concludes the page with three staves. It includes a 'rall.' (rallentando) marking above the middle staff, indicating a slowing down of the tempo. The system ends with a double bar line.

MARCHE RELIGIEUSE, (*)

Offertoire pour l'Orgue par

ALEX: GUILMANT.

INDICATION DES JEUX: **Récit:** Jeux d'anches avec les fonds (accouplé avec le G^d Orgue.)
G^d Orgue: *mf* Jeux de fonds de 16, 8 et 4 P. *ff* Grand chœur.
Positif: *p* Tous les jeux de fonds, *f* Grand chœur.
Pédale: *p* Jeux de fonds de 16 et 8 P. *ff* Anches.

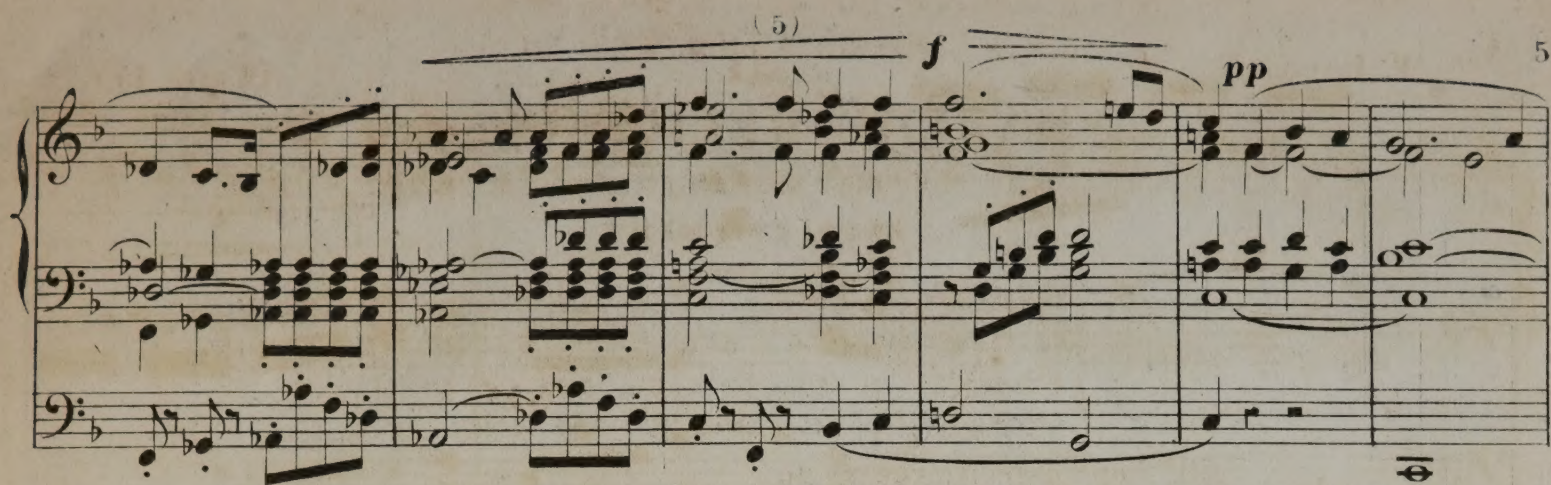
All^o mod^{to} e maestoso. (♩ = 80)

MANUALE.

PEDALE.

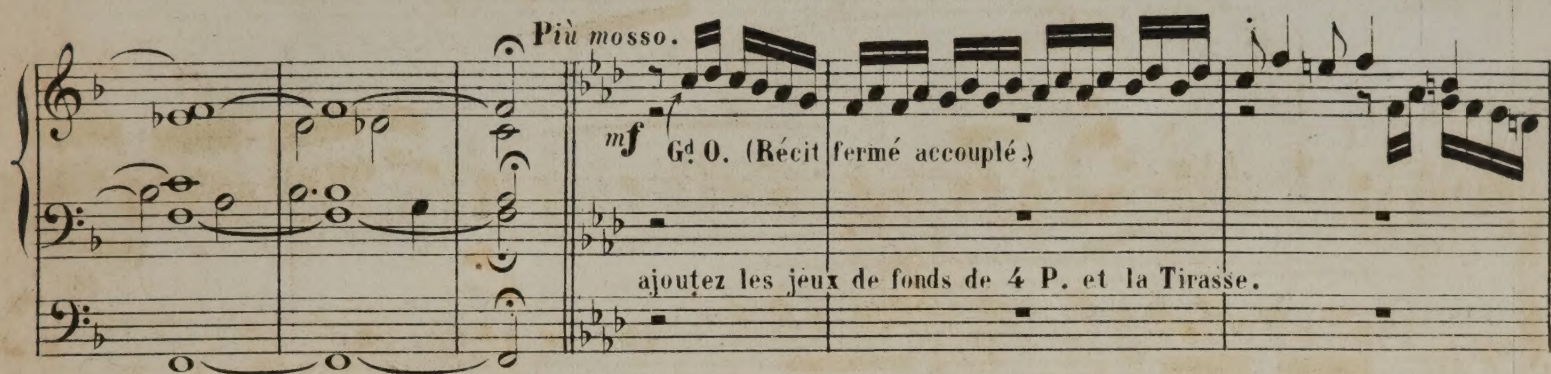
(*) Les premières mesures d'un Chœur de Handel ont servi de sujet pour ce morceau.

(5) *f* *pp* 5

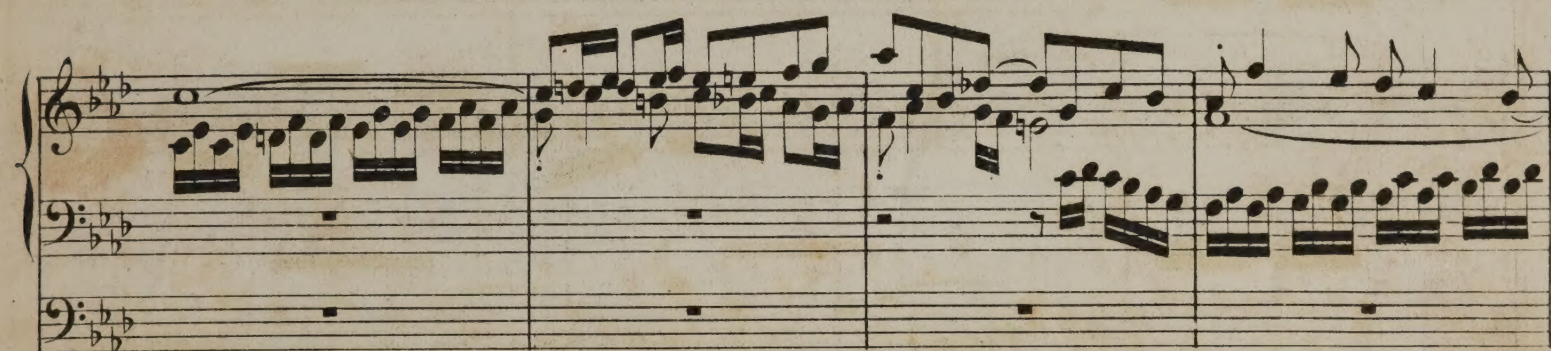


This system contains three staves of music. The top staff features a melodic line with various ornaments and slurs, marked with a forte (*f*) dynamic. The middle and bottom staves provide harmonic support with chords and moving lines. The key signature has two flats, and the time signature is 4/4.

Più mosso.
mf Gr^d O. (Récit fermé accouplé.)
ajoutez les jeux de fonds de 4 P. et la Tirasse.



This system begins with a tempo change to *Più mosso.* and a dynamic of *mf*. It includes a vocal line (Gr^d O.) and piano accompaniment. A performance instruction is written below the staves: "ajoutez les jeux de fonds de 4 P. et la Tirasse."

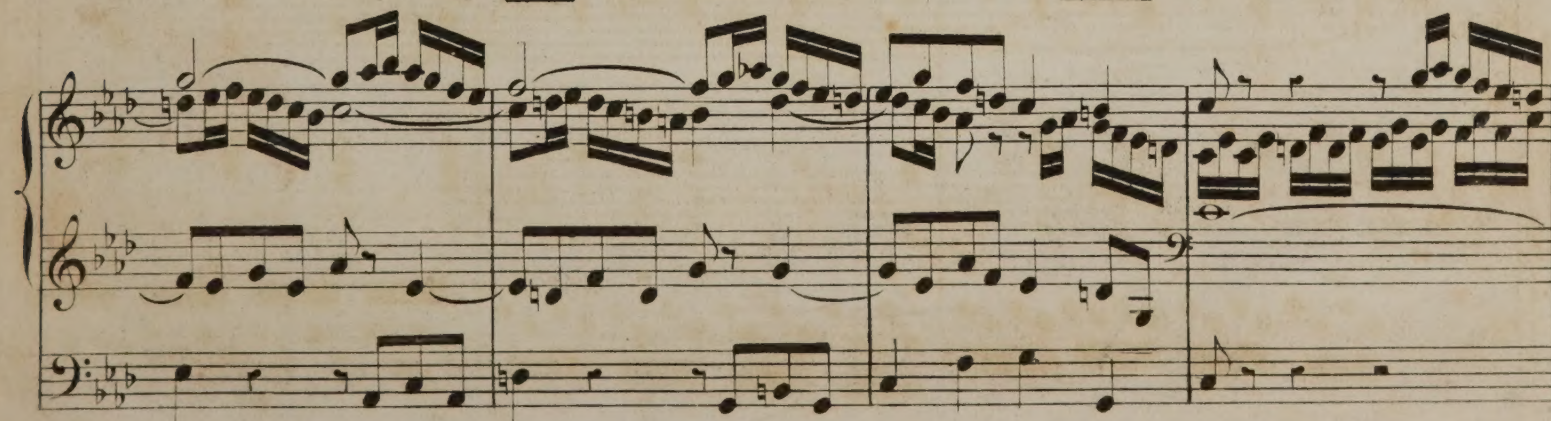


This system continues the piano accompaniment with intricate sixteenth-note patterns in the right hand and sustained chords in the left hand.

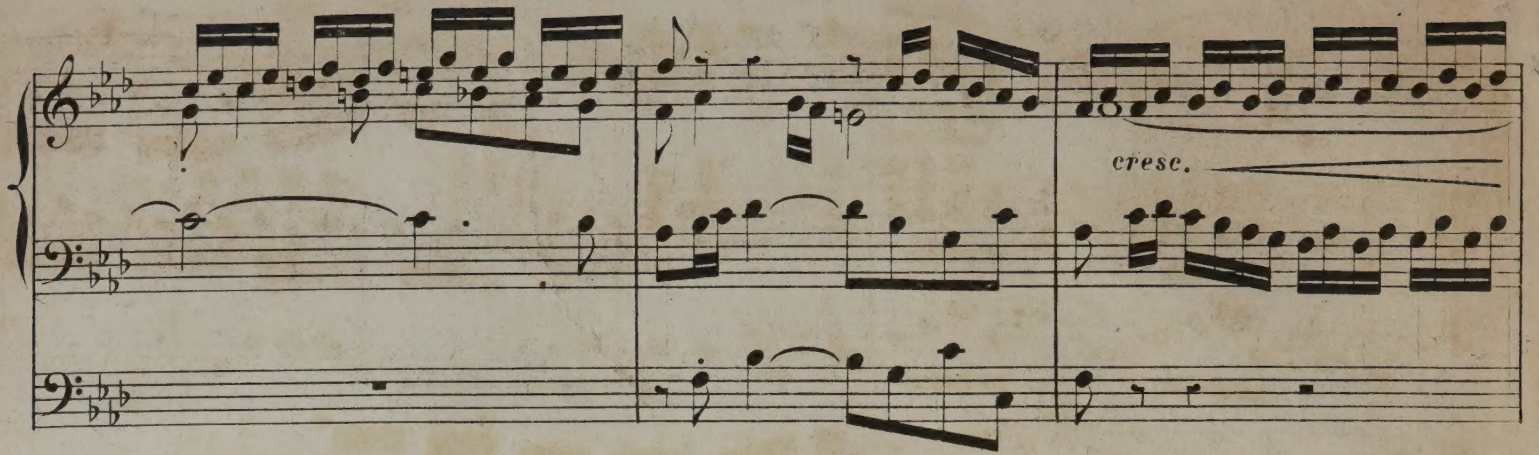
mf



This system features a dynamic of *mf* and continues the complex piano accompaniment with rapid sixteenth-note passages.



This system concludes the page with further piano accompaniment, maintaining the rapid sixteenth-note texture in the right hand.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff has a more rhythmic accompaniment. A *cresc.* marking with a hairpin symbol is present in the treble staff.



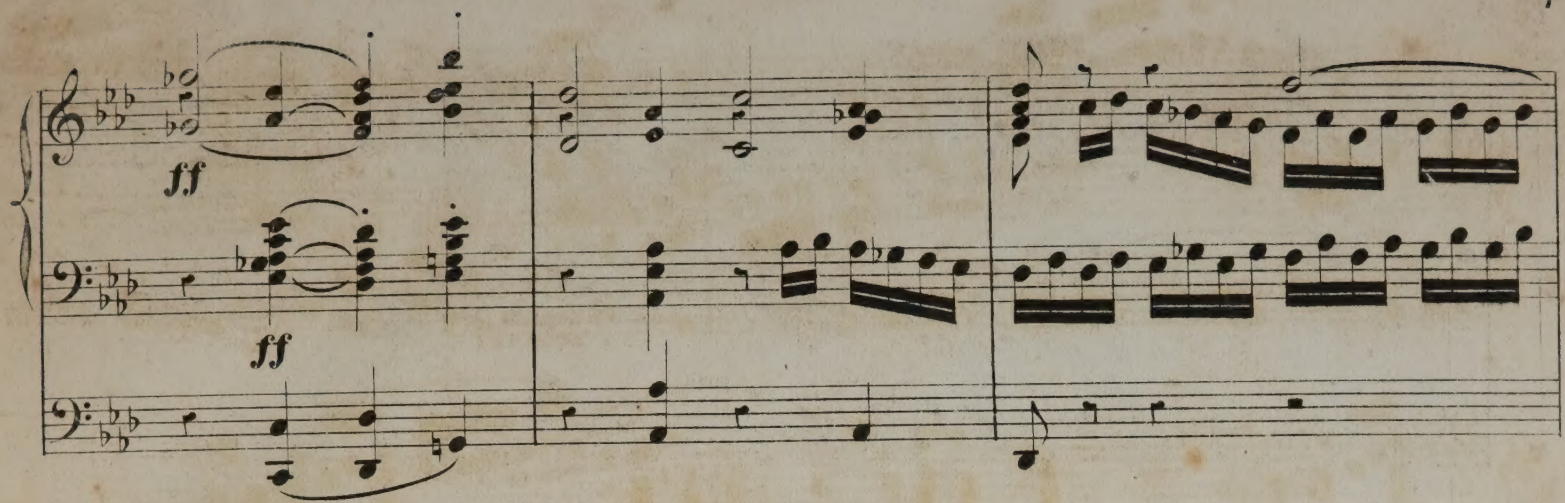
Second system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment. A marking *(Récit ouvert.)* is written above the bass staff.



Third system of musical notation. The treble staff features a melodic line with some rests. The bass staff has a complex accompaniment with many sixteenth and thirty-second notes.



Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a complex accompaniment with many sixteenth and thirty-second notes.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a fortissimo (ff) dynamic marking. The middle staff is in bass clef, also with a key signature of three flats, and also begins with a fortissimo (ff) dynamic marking. The bottom staff is in bass clef with a key signature of three flats. The system contains three measures of music, featuring complex chordal textures and melodic lines.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats. The middle staff is in bass clef with a key signature of three flats. The bottom staff is in bass clef with a key signature of three flats. The system contains three measures of music, continuing the complex textures from the first system.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats. The middle staff is in bass clef with a key signature of three flats. The bottom staff is in bass clef with a key signature of three flats. The system contains three measures of music, featuring complex textures and melodic lines.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats. The middle staff is in bass clef with a key signature of three flats. The bottom staff is in bass clef with a key signature of three flats. The system contains three measures of music, continuing the complex textures from the previous systems.

Pos: *p*

Récit.

Pos.

Récit.

p

Récit.

Pos.

Récit.

Pos.

cresc.

(Récit ouvert.)

G^d O. *mf*

G^d O.

(Pos: *f* accouplé au G^d O.)

A. G. 1.

Detailed description: This is a musical score for a piece, likely a symphony or concert, featuring piano, recitation, and trumpet parts. The score is written in three systems, each with three staves. The key signature is B-flat major (two flats). The first system shows a piano introduction with a recitation section. The second system continues the piano and recitation parts, with a crescendo marking. The third system features a recitation section and a piano part marked 'G^d O. mf'. The score concludes with a final piano part marked 'G^d O.' and a recitation section marked '(Pos: f accouplé au G^d O.)'. The page is numbered 8 and (8).

molto rall. *fff* *a tempo maestoso.* *fff* *tutta la forza.*

rall molto.

A page of musical notation for a piano piece, featuring five systems of staves. The notation includes various dynamics and tempo markings. The first system has a treble and bass staff with a grand staff. The second system has a treble and bass staff with a grand staff. The third system has a treble and bass staff with a grand staff. The fourth system has a treble and bass staff with a grand staff. The fifth system has a treble and bass staff with a grand staff. The notation includes various dynamics and tempo markings.

CANTILÈNE PASTORALE

(1^{re} Livraison.)

(SOUVENIR.)

(Œuvre 15)

pour l'Orgue par

ALEX: GUILMANT

INDICATION DES JEUX: **Récit:** Hautbois - Basson.
G^d Orgue: Flûte harmonique de 8 pieds ou Bourdon de 8.
Positif: Bourdon et Salicional de 8, Flûte douce de 4 P. (*ad libitum.*)
Pédale: Bourdons de 16 et 8 pieds.

Andante quasi All^{to} (♩ = 138)

RÉCIT.

GRAND ORGUE.

PÉDALE.

M. D.

A. G. 1.

This page of musical notation consists of four systems of staves. Each system typically includes a treble staff and a bass staff, with some systems having an additional middle staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. Specific markings include "M.G." (Mezzo-Grosso) and "M.D." (Mezzo-Dolce). Fingerings are indicated by numbers 1 through 5. The notation is written in a style characteristic of 19th-century musical manuscripts.

System 1: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Middle staff has a melodic line with eighth and sixteenth notes. Marking "M.G." is present.

System 2: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Middle staff has a melodic line with eighth and sixteenth notes. Markings "M.D." and "M.G." are present.

System 3: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Middle staff has a melodic line with eighth and sixteenth notes. Markings "M.D." and "M.G." are present.

System 4: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Middle staff has a melodic line with eighth and sixteenth notes. Marking "M.D." is present.

This page contains a handwritten musical score for a three-part organ setting. The score is written on five systems of three staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). The first system includes the text "Gd 0^e accouplé avec le Positif." above the top staff and "Tirasse." above the bottom staff. The notation includes various musical symbols such as notes, rests, and slurs. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns with slurs. The fourth system shows a continuation of the themes. The fifth system concludes with the text "Récit." above the top staff, indicating a recitative section. The handwriting is in dark ink on aged, slightly yellowed paper.

G^d 0.

Récit.

G^d 0.

2

G^d 0.

3 4 3 4

M.D.

M.G.

M.D.

M.G.

M.D.

Otez l'accouplement
du Positif au G^d 0.

G^d 0.

Sans tirasse.

Récit.

Pos.

Récit.

Pos.

Récit.

G^d 0.

41

A. G. 1.

Récit.

First system of musical notation, measures 1-6. The system consists of four staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). Measure 1 begins with a treble staff entry. Measures 2-6 show complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above the notes. A fermata is placed over the final note of measure 6.

Second system of musical notation, measures 7-12. The system consists of four staves. Measures 7-12 continue the complex rhythmic patterns. Measure 12 ends with a treble staff entry. Fingerings are indicated by numbers 1-5 above the notes. A fermata is placed over the final note of measure 12.

Third system of musical notation, measures 13-18. The system consists of four staves. Measures 13-18 continue the complex rhythmic patterns. Measure 18 ends with a treble staff entry. Fingerings are indicated by numbers 1-5 above the notes. A fermata is placed over the final note of measure 18.

Fourth system of musical notation, measures 19-24. The system consists of four staves. Measures 19-24 continue the complex rhythmic patterns. Measure 24 ends with a treble staff entry. Fingerings are indicated by numbers 1-5 above the notes. A fermata is placed over the final note of measure 24.

First system of musical notation, measures 1-6. The system includes a treble staff, a grand staff (treble and bass), and a bass staff. Fingerings are indicated by numbers 1-5. Dynamics include *M.D.* (Molto Dolce) and *M.G.* (Molto Grave). Measure numbers 1, 2, 3, 4, 5, and 23 are visible.

Second system of musical notation, measures 7-12. The system includes a treble staff, a grand staff, and a bass staff. The notation continues with various musical symbols and fingerings.

Third system of musical notation, measures 13-18. The system includes a treble staff, a grand staff, and a bass staff. The notation continues with various musical symbols and fingerings.

Fourth system of musical notation, measures 19-24. The system includes a treble staff, a grand staff, and a bass staff. The notation continues with various musical symbols and fingerings. Dynamics include *pp* (pianissimo) and *Pos.* (Piano). Measure numbers 19, 20, 21, 22, 23, and 24 are visible.

ANDANTE CON MOTO

pour l'ORGUE par | for the ORGAN by

ALEX: GUILMANT.

(2^e Livraison.)

OP: 16.

(2nd Book.)

INDICATION { RÉCIT: Flûte et Gambe de 8 P.
G^d ORGUE: Montre, Bourdon et Flûte harmonique de 8 P.
DES JEUX: POSITIF Flûtes harmoniques de 8 et 4 P.
PEDALE: Flûtes et Bourdons de 16 et 8 P.

PREPARE: { SWELL: Flute and Viol di Gamba 8 F!
GREAT: Open Diap: Stop: Diap. and Harmonic Flute 8 F!
CHOIR: Harmonic Flutes 8 and 4 F!
PEDAL: Soft 16 and 8 F! Stops.

And^{te} con moto (♩ = 76.)

legato.

MANUALE.

PEDALE.

G' to Ped.

N.B. Ce morceau est aussi publié pour le Piano.
This piece is also published for the Piano forte.

(A. G. 4.)

a tempo.

rit.

Pos. Ch.

Récit. (ouvert.)
Siv. (open.)

Récit. Siv.

Pos. Ch.

A. G. 1.

Ped. Uncoupled.

This musical score is for a piano and voice piece, page 18. It consists of five systems of music. Each system has three staves: a vocal line (treble clef), a piano right hand (treble clef), and a piano left hand (bass clef). The key signature is one sharp (F#). The tempo is marked 'Allegro' in the first system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The vocal line features several passages marked 'Récit. Sw.' (Recitative, Soprano) and 'Pos. Ch.' (Positivo, Chorus). The piano accompaniment includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The score is written in a clear, professional style with a focus on the interplay between the voice and the piano.

Récit. Sw.

dim. p

Récit. Sw.

Pos. Ch.

Récit. Sw. Ch. Pos.

The musical score is arranged in five systems, each containing three staves (treble, middle, and bass). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a 'rall.' marking and a final chord.

Dynamic markings and performance instructions include:

- Récit. Su.* (Recitative, Soprano) in the first system.
- Pos. Ch.* (Positivo, Church) in the second system.
- Su. Récit.* (Soprano, Recitative) in the fourth system.
- rall.* (rallentando) in the fifth system.

The musical score is written for Bourdon and Flûte harm. de 8 seuls. It consists of five systems of staves. The first system is marked 'G. 0.' and '1. tempo.' with a 'pp' dynamic. The second system includes 'Récit. Su.' and 'G. 0.' markings. The third system also features 'Récit. Su.' and 'G. 0.' markings. The fourth system includes 'Récit. Su.', 'cresc.', 'pp', 'dim.', and 'rit.' markings. The fifth system is marked 'G. 0.', 'pp a tempo.', and 'cresc.'. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Sw. Récit. (7)

rall. a tempo. G.O.

pp G.O.

Récit. Sw. G.O. Récit. Sw. G.O. pp

Récit. Sw. G.O. Récit. Sw. G.O. Récit. Sw. G.O. Cresc.

Rall. a tempo. Dim. pp

rit. rit. pp

Sw. Récit.

PRIÈRE en FA majeur (N°1.)

POUR L'ORGUE

PRAYER in F major (N°1)

FOR THE ORGAN

ALEX: GUILMANT.

OP: 16.

(2nd Book)(2^e Livraison)

INDICATION DES JEUX: { 3^e CLAVIER: (RÉCIT) Voix humaine et Bourdon de 8 P avec le Tremblant
2^e CLAVIER: Flûte harmonique de 8 et Flûte douce de 4 P.
1^{er} CLAVIER: Gambe et Bourdon de 8 P.
PÉDALE: Soubasse de 16 P et Flûte de 8 P.

PREPARE { 3rd KEY BOARD: (SWELL.) Vox humana and Stop. Diap. 8 F! with Tremulant
2nd KEY BOARD: Harmonic Flute 8 F! and Soft 4 F! Flute.
1st KEY BOARD: Gamba and Stop. Diap. 8 F!
PEDAL: Double Stop. Diap. 16 F! and Bass Flute 8 F!

Andantino (♩=66)

MANUALE.

PEDALE.

N.B. Ce morceau est aussi publié pour Violoncelle (ou Violon) Piano et Harmonium, et pour Piano seul.
This piece is also published for Violoncello (or Violin) Pianoforte and Harmonium, and for Pianoforte solo.

(A. G. 1.)



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a whole note chord of G4 and B4, followed by a half note G4, and then a whole note chord of G4 and B4. The middle staff is a bass clef with a key signature of one flat (B-flat). It contains a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, 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cresc.

f

dim. rit.

Récit.
Sur.
pp

Main droite,
Right hand, 1

2^e Clav: 2nd Key Board.
a tempo.

1^{re} Clav: 1st Key Board.

(1) Si l'on trouve cette partie trop difficile, on peut la supprimer.
If this part is found to be too difficult, it may be omitted.

The first system of musical notation consists of four staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a melodic line with a fermata and a bass line with a fermata. The second staff is a piano part with a treble clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The third staff is a bass part with a bass clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The fourth staff is a bass part with a bass clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The system concludes with a *cresc.* marking.

The second system of musical notation consists of four staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a melodic line with a fermata and a bass line with a fermata. The second staff is a piano part with a treble clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The third staff is a bass part with a bass clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The fourth staff is a bass part with a bass clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The system concludes with a *dim.* marking.

The third system of musical notation consists of four staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a melodic line with a fermata and a bass line with a fermata. The second staff is a piano part with a treble clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The third staff is a bass part with a bass clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The fourth staff is a bass part with a bass clef, featuring a series of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The system concludes with a *rall.* marking.

VERSET ET AMEN

VERSE AND AMEN

SUR

UPON THE

L'HYMNE DE L'ÉPIPHANIE

(CRUDELIS HERODES)

HYMN OF THE EPIPHANY.

(2^e Livraison.)

pour l'ORGUE par | for the ORGAN by

(2nd Book.)

ALEX: GUILMANT.

OP: 16.

Allegro. (♩ = 112) FUGHETTA.

MANUALE.

8 and 4 F!

Jeux de fonds de 8 et 4 P.

PEDALE.

Flûtes et Bourdons de 16, 8 et 4 P.

16 and 8 F!

The main musical score consists of three systems of staves. The first system is divided into two parts: MANUALE (top two staves) and PEDALE (bottom staff). The MANUALE part includes the instruction '8 and 4 F!' and 'Jeux de fonds de 8 et 4 P.'. The PEDALE part includes the instruction 'Flûtes et Bourdons de 16, 8 et 4 P.' and '16 and 8 F!'. The second and third systems continue the musical composition across three staves each, with various musical notations including notes, rests, and accidentals.

AMEN.

The first system of the Amen section is written on three staves. It includes the instruction 'rall.' (rallentando) in the middle staff. The notation features various musical symbols, including notes, rests, and accidentals.

The second system of the Amen section is written on three staves. It includes the instruction 'Plein jeu.' (Full to mixtures) in the middle staff. The notation continues with various musical symbols, including notes, rests, and accidentals.

SCHERZO en FA majeur

POUR L'ORGUE.

SCHERZO in F major

FOR THE ORGAN.

ALEX. GUILMANT.

OP. 16.

(2^e Livraison.)(2nd Book.)

INDICATION DES JEUX:
 RÉCIT: Basson-Hautbois et Flûte de 8 P.
 G^d ORGUE: Jeux de fonds de 8 et 4 P.
 POSITIF: Bourdon et Salicional de 8 P.
 PEDALE: Flûtes de 16 et 8 P.

PREPARE:
 SWELL: *Obce and Stop. Diap. 8 F^t*
 GREAT: 8 and 4 F^t
 CHOIR: *Stop. Diap. and Salicional 8 F^t*
 PEDAL: 16 and 8 F^t

Allegro. (♩. = 69)

MANUALE.

PEDALE.

The musical score is written for organ and includes staves for Manuale and Pedale. The key signature is one flat (F major). The time signature is 3/8. The tempo is Allegro, with a quarter note equal to 69 beats per minute. The score is divided into four systems. The first system includes a registration list and performance instructions. The second system includes a registration list and performance instructions. The third system includes a registration list and performance instructions. The fourth system includes a registration list and performance instructions. The score is marked with various dynamics and articulations.

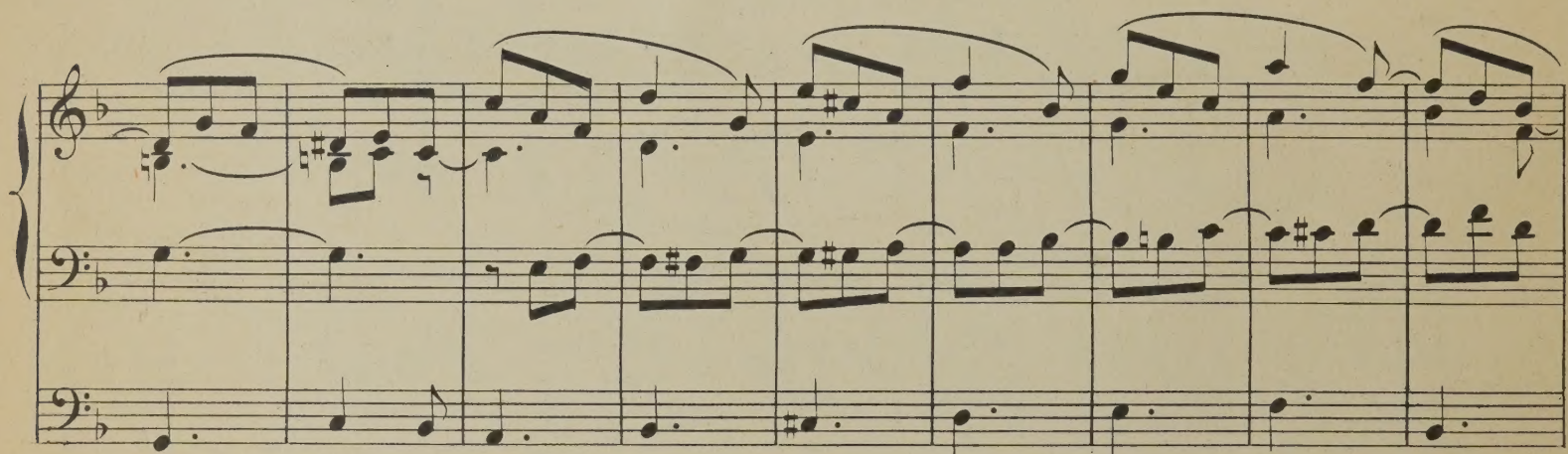
La 1^{re} fois sur le G^d O. 1st time G^d O.
 La 2^e fois sur le Récit. 2nd time Sw.
 Sw. Récit.
 G. O.



The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a series of chords and arpeggiated figures. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. The system is marked with a 'p' (piano) dynamic.



The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a series of chords and arpeggiated figures. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. The system is marked with a 'p' (piano) dynamic.



The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a series of chords and arpeggiated figures. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. The system is marked with a 'p' (piano) dynamic.



The fourth system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It contains a series of chords and arpeggiated figures. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. The system is marked with a 'p' (piano) dynamic.

p Récit (fermé.)
Sw. (closed.)

G. 0.

Récit.
Sw.

1^{re} fois. 1st time.

G. O.

Récit. Sw.

1^{re} fois. | 1st time.

Otez le Hautbois,
mettez la Trompette.

Oboe in, Draw Cornopean.

2^e fois, pour finir, passer de suite à la CODA.

2nd time, to finish go on to the CODA.

Récit. Sw. rall.

Ch. TRIO.

Pos.

Canone all' 8^{va}

Récit (fermé.)

Sw. (closed)

1^a

This page contains five systems of musical notation, each consisting of three staves. The top staff of each system is in treble clef, and the bottom two staves are in bass clef. The music is written in a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The first system is marked with a '2^a' above the first staff. The music is written in a style typical of 19th-century piano literature, with a focus on melodic and harmonic development. The page is numbered 30 in the top left corner and (16) in the top center.

The main musical score consists of three systems of piano music. Each system has three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in a minor key, indicated by three flats in the key signature. The first system (measures 1-4) features a complex, flowing melody in the right hand of the grand staff, with the left hand providing a steady accompaniment. The second system (measures 5-8) continues this melodic development. The third system (measures 9-16) concludes the main piece with a final cadence. The notation includes various musical symbols such as notes, rests, and dynamic markings.

D.C.

CODA .

The Coda section consists of two systems of piano music. The first system (measures 17-20) begins with a section labeled 'Récit. Sur.' (Recitative) in the left hand of the grand staff. The right hand of the grand staff and the separate bass staff continue the accompaniment. The second system (measures 21-24) concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics 'pp' (pianissimo) and 'ppp' (pianissimissimo) are indicated in the second system.

à mon Ami Charles Marie WIDOR.

6^{ème} SONATE

POUR

ORGUE

PAR

Alexandre Guilmant

Organiste de la Trinité.

Professeur d'Orgue au Conservatoire de Paris.

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PIÈCES

dans différents styles

POUR

ORGUE

PAR

ALEXANDRE GUILMANT

Organiste de la Trinité, à Paris.

1^{re} LIVRAISON (Op.15).

Communion (n°1), *en sol*.
Marche sur un thème de Händel.
Cantilène pastorale *en si mineur*.

2^e LIVRAISON (Op.16)

Andante con moto *en mi*.
Prière (n°1), *en fa*.
Verset et Amen sur l'Hymne de la Fête
de l'Épiphanie.
Scherzo *en fa*.

3^e LIVRAISON (Op.17).

Prière (n°2), *en mi b*.
Deux Amen pour les hymnes du 4^e ton.
Marche funèbre et Chant séraphique.
Mélodie *en la b*.
Antienne pour le Dimanche de Quasi-
modo (Alleluia).

4^e LIVRAISON (Op.18):

Grand Chœur *en ré* (Alla Händel).
Allegro *en fa # mineur*.
Invocation *en si b*.
Deux Versets et Amen sur l'hymne: Iste
Confessor.

5^e LIVRAISON (Op.19).

Allegretto *en si mineur*.
1^{er} Offertoire sur deux Noëls.
Fughetta sur l'Hymne du Dimanche de
Quasimodo.
Communion (n°2), *en sol*.
Verset *en fa*.

6^e LIVRAISON (Op.20).

Première Méditation *en la*.
Deuxième Méditation *en fa # mineur*.
Caprice *en si b*.

7^e LIVRAISON (Op.24).

Morceau de Concert, Prélude, Thème.
Variations et Final.

8^e LIVRAISON (Op.25).

Marche nuptiale *en mi*.
Élévation *en la b*.
Fugue *en ré*.

9^e LIVRAISON (Op.33).

Antienne *en sol*.
2^e Offertoire sur des Noëls.
Verbum supernum, Strophes d'hymne.
Andante *en sol*.

10^e LIVRAISON (Op.40).

Fugue *en la b*.
Canzone *en la mineur*.
Canon *en si b*.
Final, Grand Chœur *en mi b*.

11^e LIVRAISON (Op.44).

Adoration.
Elégie-Fugue.
Marche de procession *en fa*.

12^e LIVRAISON (Op.45).

Lamentation.
Mélodie *en ré*.
Tempo di Minuetto *en ut*.
Communion (n°3), *en la mineur*.
Verset sur l'Hymne: Ave Maris stella.

13^e LIVRAISON (Op.69).

Cantilena *en si b*.
Sortie *en si b* pour une messe de mariage.
Prélude funèbre *en mi mineur*.
Fugue *en sol*.

14^e LIVRAISON (Op.70).

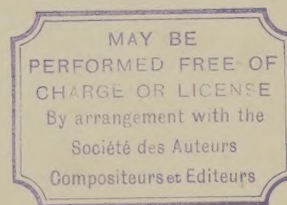
Adagio d'Ariane (op.53).
Introduction et Fugue *en ré mineur*.
Réverie *en sol*.
Offertoire *en mi b*.

15^e LIVRAISON (Op.71).

Légende et Final symphonique.
Invocation *en la mineur*.
Prière et Berceuse (op.27).

16^e LIVRAISON (Op.72).

Marche d'Ariane (op.53).
Fugue *en fa*.
Pastorale (op.26).



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à Monsieur DEVROYE

Chanoine de la Cathédrale de Liège.

(3^e Livraison.)(3rd Book.)

PRIÈRE en MI $\flat$ majeur (N^o 2)
POUR L'ORGUE

PRAYER in E $\flat$ major (N^o 2)
FOR THE ORGAN

ALEX: GUILMANT.

OP: 17.

Lento ($\text{♩} = 72$)

MANUALE.

pp Récit: (Voix célestes.)
Sw:

Bourdon 16 P.

PEDALE.

Stopped Diapason 16 F!

pp

pp

rit.

Boulogne s-mur, Juin 1864.

DEUX AMEN

POUR LES HYMNES DU 4^e TON.

TWO AMENS

FOR HYMNS OF THE 4th TONE.

ORGANO.

AMEN.

mf Jeux de fonds.
16, 8 and 4 f^t

rit.

Ped.

ORGANO.

AMEN.

mf

MARCHE FUNÈBRE ET CHANT SÉRAPHIQUE

FANTASIE POUR L'ORGUE

Exécutée par l'Auteur à l'inauguration du Grand orgue de Notre-Dame de Paris:

6 MARS 1868.

ALEX: GUILMANT.

OP: 17.

(3^e Livraison.)(3rd Book.)

FUNERAL MARCH AND HYMN OF SERAPHS

FANTASIA FOR THE ORGAN

Performed by the Author at the opening of the Great organ of Notre-Dame in Paris.

INDICATION
DES JEUX:

RÉCIT: Flûte harmonique, Gambe de 8 P. et
Trompette harmonique
G^d ORGUE: *p* Bourdons de 16 et 8 P. Salicional.
ff Grand-Chœur
PÉDALE: Flûtes et Bourdons de 16 et 8 P. Anches.

SWELL: Harmonic Flute, Viol di Gamba 8 F^t
and Cornopean.
PREPARE: G^d ORGAN: *p* Stopped Diapasons 16 and 8 F^t
Salicional. *ff* Full.
PEDAL: *p* Soft 16 and 8 F^t Stops. *ff* Full.

Andante maestoso (♩ = 63)

MANUALE.

PEDALE.

The musical score is written for organ and includes parts for Manual and Pedal. It features a slow, majestic tempo (Andante maestoso) with a 63 bpm marking. The music is in G major and 4/4 time. The score includes various organ registrations and dynamic markings (p, ff). The score is divided into four systems, each with three staves (Manual, Pedal, and a third staff for the right hand). The first system includes a 'G.O.' marking and a 'p' dynamic. The second system includes a 'Récit. Sw.' marking. The third system includes a 'G.O.' marking. The fourth system includes a 'G.O.' marking. The score ends with a final chord.

First system of musical notation. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The middle and bottom staves provide harmonic support with sustained notes and moving lines. A bracket labeled "Récit. Suv:" spans the first two measures of the middle staff.

Second system of musical notation. The top staff continues the complex melodic pattern. The middle staff has a bracket labeled "Récit. Suv:" and a "G 0." marking. The bottom staff continues the harmonic accompaniment. A second bracket labeled "Récit. Suv." appears in the middle staff towards the end of the system.

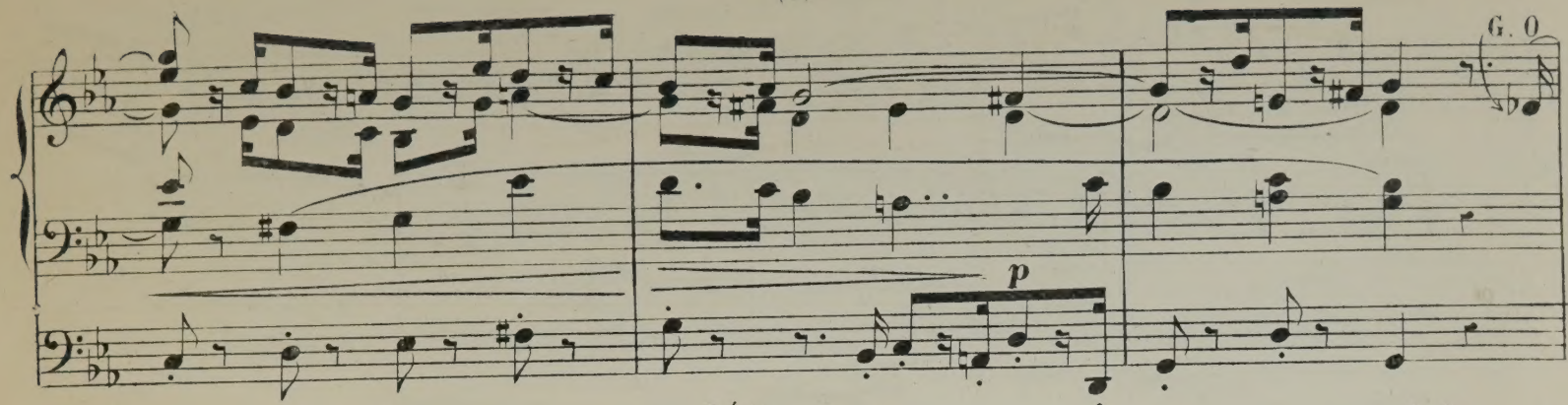
Third system of musical notation. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment with various rhythmic patterns.

Fourth system of musical notation. The top staff continues the melodic line. The middle staff has the lyrics "cre - - - scen - - - do." and a dynamic marking of **f** non legato. The bottom staff continues the harmonic accompaniment.

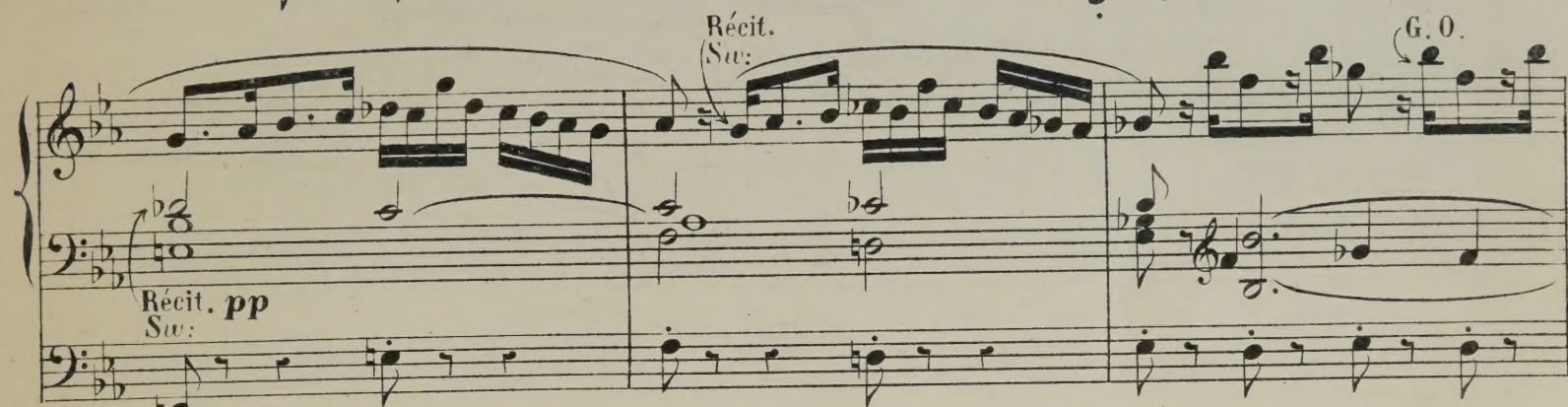
Fifth system of musical notation. The top staff continues the melodic line. The middle staff has the instruction "Otez la Trompette mettez le Hautbois." and "Cornopean in draw Oboe." followed by a dynamic marking of **p**. The bottom staff continues the harmonic accompaniment. A bracket labeled "Récit. Suv:" is at the end of the system. A "G 0." marking is also present in the bottom staff.

TRIO.

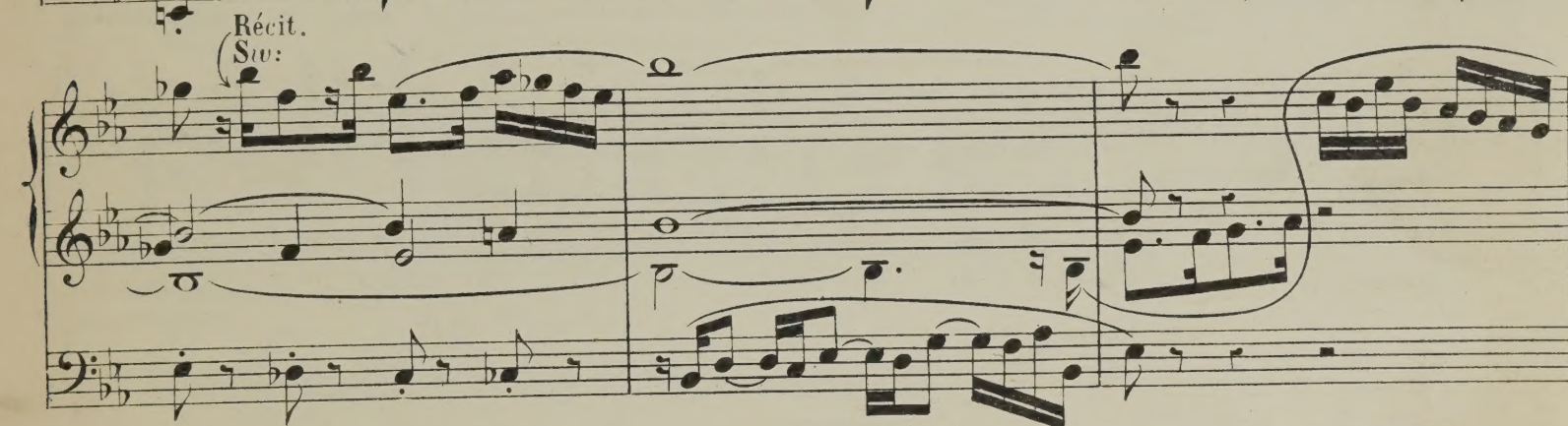
The image displays a page of a musical score for a piece titled "Trio." The score is written for piano and voice. It consists of four systems of staves. The first system includes a vocal line with lyrics "Récit. Sur:" and a piano accompaniment. The second system continues the piano accompaniment. The third system features a vocal line with the instruction "1^a volta." and a piano accompaniment. The fourth system features a vocal line with the instruction "2^a volta." and a piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff with a soprano clef. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano).



First system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The music is in a key with two flats (B-flat and E-flat). The first two measures of the grand staff are marked with a 'G. O.' (Grand Octave) and a 'p' (piano) dynamic. The third measure of the grand staff is marked with a 'G. O.' and a 'p' dynamic. The single bass staff continues the melodic line.



Second system of musical notation. It consists of three staves: a grand staff and a single bass staff. The music is in a key with two flats. The first measure of the grand staff is marked with a 'Récit. pp' (Recitativo, pianissimo) and a 'Sw:' (Soprano) dynamic. The second measure of the grand staff is marked with a 'Récit. pp' and a 'Sw:' dynamic. The third measure of the grand staff is marked with a 'G. O.' and a 'p' dynamic. The single bass staff continues the melodic line.



Third system of musical notation. It consists of three staves: a grand staff and a single bass staff. The music is in a key with two flats. The first measure of the grand staff is marked with a 'Récit. pp' (Recitativo, pianissimo) and a 'Sw:' (Soprano) dynamic. The second measure of the grand staff is marked with a 'Récit. pp' and a 'Sw:' dynamic. The third measure of the grand staff is marked with a 'G. O.' and a 'p' dynamic. The single bass staff continues the melodic line.



Fourth system of musical notation. It consists of three staves: a grand staff and a single bass staff. The music is in a key with two flats. The first measure of the grand staff is marked with a 'G. O.' (Grand Octave) and a 'p' dynamic. The second measure of the grand staff is marked with a 'Récit. pp' (Recitativo, pianissimo) and a 'Sw:' (Soprano) dynamic. The third measure of the grand staff is marked with a 'G. O.' and a 'p' dynamic. The single bass staff continues the melodic line.



Fifth system of musical notation. It consists of three staves: a grand staff and a single bass staff. The music is in a key with two flats. The first measure of the grand staff is marked with a 'G. O.' (Grand Octave) and a 'p' dynamic. The second measure of the grand staff is marked with a 'Récit. pp' (Recitativo, pianissimo) and a 'Sw:' (Soprano) dynamic. The third measure of the grand staff is marked with a 'G. O.' and a 'p' dynamic. The single bass staff continues the melodic line.

*G. O. ajoutez Montre de 8
add open Diapason 8 Ft*

*Tirasse.
Ped. to G^t*

*Récit: ajoutez Trompette.
Sw: add Corneopean.*

p

*G^d O. avec le Récit accouplé.
Sw. to G^t*

ere - scen - do. ff

*ajoutez les Jeux de fonds du G^d O.
add foundation Stops in G^t O.*

fff

fff

(A. G. 1.)

Otez tous les jeux du G.^d O. excepté le Bourdon de 16.

Stop. Diap. 16 F^t only. Uncoupled.

Reduce G.^d O. to Stopped Diap: 16 F^t only.

Récit *ff* *Su:*

Otez l'accouplement au Récit et la Tirasse.

Ped. Uncoupled.

pp Flûtes et Bourdons de 16 et 8

pp 16 and 8 F^t

Otez tous les jeux du Récit excepté: Bourdon, Voix célestes, Gambe de 8 et Voix humaine. (Tremblant).

Reduce Sw: to Stopped Diap: Voix celeste, Viol di Gamba 8 F^t and Vox humana. (Tremulant.)

The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). It contains eight measures of music, each with a slur over a group of notes and a finger number above: 11, 10, 10, 10, 11, 10, 10, and 13. The middle staff is a single bass clef staff with a few notes. The bottom staff is a single bass clef staff with a few notes.

The second system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp (F#). It contains eight measures of music, each with a slur over a group of notes and a finger number above: 10, 10, 10, 10, 11, 10, 11, and 11. The middle staff is a single bass clef staff with a few notes. The bottom staff is a single bass clef staff with a few notes.

The third system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp (F#). It contains eight measures of music, each with a slur over a group of notes and a finger number above: 10, 7, 7, 7, 11, 9, and 9. The middle staff is a single bass clef staff with a few notes. The bottom staff is a single bass clef staff with a few notes.

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp (F#). It contains eight measures of music, each with a slur over a group of notes and a finger number above: 9, 9, 10, 10, 9, 9, 11, and 11. The middle staff is a single bass clef staff with a few notes. The bottom staff is a single bass clef staff with a few notes.

The fifth system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp (F#). It contains eight measures of music, each with a slur over a group of notes and a finger number above: 10, 10, 9, 10, 11, and 11. The middle staff is a single bass clef staff with a few notes. The bottom staff is a single bass clef staff with a few notes.

This page of musical notation consists of six systems, each with three staves. The top staff of each system is a grand staff (treble and bass clef) containing complex, arpeggiated figures with fingerings 9, 10, 11, and 12 indicated above the notes. The middle staff of each system contains a single melodic line with a long, sweeping slur. The bottom staff of each system contains a single melodic line with a long, sweeping slur. The notation is in a key with one sharp (F#) and a 4/4 time signature. The page is numbered 42 in the top left corner.

(A. G. 1.)

(3^e Livraison.)

à Mademoiselle KENNEDY.

(3rd Book.)

MÉLODIE

POUR L'ORGUE

MELODY

FOR THE ORGAN

ALEX: GUILMANT.

OP: 17.

INDICATION
DES JEUX: { RÉCIT: Voix célestes
G¹ ORGUE: Bourdon et Salicional de 8 P.
PÉDALE: Jeux doux de 16 et 8 P.

PREPARE. { SWELL: Vox angelica
G¹ ORGAN: Stopped Diap: and Salicional 8 F.
PEDAL: Soft 16 and 8 F.

Andante cantabile. (♩ = 96)

MANUALE.

PEDALE.

This page of musical notation consists of five systems, each containing three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble staff with many beamed sixteenth notes. The second system continues this melodic line. The third system shows a more rhythmic pattern in the treble staff. The fourth system includes the dynamic marking "rallent." in the treble staff and "a tempo." in the middle staff. The fifth system includes the dynamic marking "rit." in the treble staff. The bottom staff of each system often contains a simple harmonic or bass line.

a tempo.

First system of musical notation, measures 1-8. The music is in 3/4 time, key of B-flat major. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) provides harmonic support with chords and single notes. The tempo is marked 'a tempo.'

Second system of musical notation, measures 9-16. The melodic line continues with similar rhythmic patterns. A 'rall.' (rallentando) marking appears in measure 15, indicating a gradual slowing of the tempo.

Third system of musical notation, measures 17-24. This system includes vocal or recited parts. The upper staff is marked 'Récit. Sur.' and 'ppp'. The lower staff has the instruction 'ôtez le 8 P.' and 'ppp'. A note in the lower staff is marked '8 F^t in.'.

Fourth system of musical notation, measures 25-32. The music continues with a 'rit.' (ritardando) marking in measure 29, indicating a further slowing of the tempo.

Fifth system of musical notation, measures 33-40. The final system on the page, featuring a 'rall.' marking in measure 35. The music concludes with sustained chords in the lower staff.

ANTIENNE

POUR LE DIMANCHE DE QUASIMODO

(Alleluia)

POUR L'ORGUE

(3^e Livraison.)

ALEX: GUILMANT.

OP. 17.

ANTHEM

FOR QUASIMODO SUNDAY

(Hallelujah)

FOR THE ORGAN

(3rd Book.)

INDICATION DES JEUX: { R CIT: Trompette harmonique et Fl te de 8 P.
G  ORGUE: Jeux de fonds de 8 et 4 P.
P DALE: Fl tes de 16 et 8 P.

PREPARE: { SWELL: Cornopeau and Stopped Diap: 8 F 
G  ORGAN: 8 and 4 F 
PEDAL: 16 and 8 F 

Allegro. (♩ = 100)

MANUALE.

PEDALE.

New Edition
on three Staves.

ALEXANDRE GUILMANT

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POUR LE
GRAND ORGUE

THE PRACTICAL ORGANIST

a Collection of Pieces
FOR THE
GRAND ORGAN

1^{re} LIVRAISON (Op.39)

Communion *en mi mineur*.
Marche *en ré majeur*.
Offertoire *en la majeur*.
Élévation *en fa majeur*.
Deux Antiennes.

2^e LIVRAISON (Op.41)

Offertoire *en ut* sur des Noël's.
Élévation *en mi mineur*.
Magnificat, six versets *en sol majeur*.
Marche de procession *en la majeur*.
Prélude *en mi b*.

3^e LIVRAISON (Op.46)

2^e Marche funèbre *en ut mineur*.
Mélodie *en sol majeur*.
Marche *en fa majeur*.
Prière *en si b*.
Communion *en ré majeur*.
Strophe pour l'Hymne *Iste confessor*.
Cantabile *en fa majeur*.

4^e LIVRAISON (Op.47)

Canzona *en fa mineur*.
Offertoire *en mi b*.
Sortie *en fa majeur*.
Absoute *en mi mineur*.

5^e LIVRAISON (Op.49)

Grand chœur triomphal *en la majeur*.
Choral *en sol majeur*.
Ite missa est.
Offertoire *en ut mineur*.

6^e LIVRAISON (Op.50)

Offertoire sur «O filii» pour la Fête de Pâques.
Invocation *en mi b*.
Quatre versets.
Madrigal *en mi b*.

7^e LIVRAISON (Op.52)

Grand chœur dans la tonalité grégorienne.
Offertoire *en ré majeur*.
Andante con moto *en fa majeur*.
Verset *en mi b*.
Sortie pour la fête de l'Assomption.

8^e LIVRAISON (Op.55)

Fuga alla Hændel *en fa majeur*.
Allegretto *en si majeur*.
Prière *en la b*.
Allegro non troppo *en la mineur*.

9^e LIVRAISON (Op.56)

Scherzo symphonique *en ut majeur*.
La Crèche, pastorale et adoration.
Chant élégiaque *en fa mineur*.

10^e LIVRAISON (Op.57)

Allegro moderato e pastorale *en mi majeur*.
Marche *en ré majeur*.
Strophes pour l'Hymne de l'Ascension.
Méditation *en si mineur*.

11^e LIVRAISON (Op.58)

Prélude et Fugue *en mi mineur*.
Épithalame.
Andante con moto *en mi b*.

12^e LIVRAISON (Op.59)

Marche aux Flambeaux.
O salutaris Hostia, Élévation.
Communion sur *Ecce panis*.

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GRAND CHŒUR EN RÉ MAJEUR

(ALLA HAENDEL)

pour l'ORGUE par

GRAND CHORUS IN D MAJOR

(ALLA HANDEL)

for the ORGAN by

ALEX: GUILMANT.

(4^e Livraison.)

OP. 18.

(4th Book.)

INDICATION DES JEUX: RÉCIT: Jeux de fond et jeux d'anches de 8 P.
 G^{te} ORGUE: Grand chœur.
 PÉDALE: *ff* Grand chœur, *p* Fonds de 16 et 8 P.

PREPARE: SWELL: All the 8 F^t Stops.
 GREAT: Full.
 PEDAL: *ff* Full. *p* 16 and 8 F^t

Tempo di Minuetto. (♩=126)

MANUALE. *ff* G. O.

PÉDALE. *ff*

This page of musical notation is divided into five systems, each containing three staves. The top staff of each system is in treble clef, while the middle and bottom staves are in bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'ten.' (tenuto) and 'tenr.' (tenuto) are present, indicating sustained notes. The piece concludes with the marking 'A.G. 1.' at the bottom center.

This musical score is for a piano and bass arrangement, spanning six systems. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes treble and bass staves for both instruments, with various musical notations such as notes, rests, and dynamic markings. The score is divided into six systems, each containing two staves. The first system shows a complex piano part with many beamed notes and a simpler bass part. The second system features a more active piano part with many beamed notes and a bass part with long notes. The third system shows a piano part with many beamed notes and a bass part with long notes. The fourth system shows a piano part with many beamed notes and a bass part with long notes. The fifth system shows a piano part with many beamed notes and a bass part with long notes. The sixth system shows a piano part with many beamed notes and a bass part with long notes.

First system of musical notation, featuring piano (p) and bass staves. The music consists of complex chordal textures and melodic lines. A *rit.* (ritardando) marking is present in the piano staff.

TRIO.

Second system of musical notation, marked **TRIO.** and *p*. The music features a *Récit. (fermé)* (Recitative, closed) section in the piano staff and a *Sw. (closed)* (Swell, closed) section in the bass staff.

Third system of musical notation, continuing the Trio section. The music features complex textures and melodic lines across the piano and bass staves.

Fourth system of musical notation, continuing the Trio section. The music features complex textures and melodic lines across the piano and bass staves.

Fifth system of musical notation, featuring a *cres.* (crescendo) marking in the piano staff and a *Dim.* (diminuendo) marking in the bass staff.

First system of musical notation, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several slurs and ties across measures.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). The music continues with complex textures and dynamic markings: *p* (piano) at the beginning of measure 5 and *cres.* (crescendo) in measure 7.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). The music continues with complex textures and dynamic markings: *p* (piano) at the beginning of measure 9.

Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). The music continues with complex textures and dynamic markings: *p* (piano) at the beginning of measure 13.

Fifth system of musical notation, measures 17-20. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). The music continues with complex textures and dynamic markings: *cres.* (crescendo) in measure 17 and *p* (piano) at the beginning of measure 19.

p

ff C. O.

ff

ten.

ten.

ten.

A.G. 1.

The musical score is organized into five systems, each consisting of three staves. The first two staves of each system are connected by a brace, indicating a piano part. The third staff is a single line, likely for a vocal or solo instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ten." (tension or tenore). The key signature is one sharp (F#) and one flat (Bb). The piece concludes with a final chord and a fermata.

The image displays a handwritten musical score on page 55, labeled (9) in the top center. The score is organized into three systems, each consisting of three staves. The top staff of each system uses a treble clef, while the bottom two staves use bass clefs. The key signature for all staves is one sharp (F#). The notation includes various musical symbols: notes (quarter, eighth, and sixteenth), rests, beams, and slurs. The first system shows a complex melodic line in the treble staff with many beamed notes, while the bass staves provide a steady accompaniment. The second system continues this pattern with similar melodic and accompanimental lines. The third system concludes the piece with a 'rit.' (ritardando) marking above the treble staff, indicating a gradual deceleration. The final measures of the third system feature a double bar line and a repeat sign, suggesting the end of a section or the piece.

A MONSIEUR A. ELWART,

Professeur d'harmonie au Conservatoire de Musique.

ALLEGRO EN FA # MINEUR

pour l'ORGUE par

ALLEGRO IN F# MINOR

for the ORGAN by

ALEX: GUILMANT.

(4^e Livraison.)

OP. 18.

(4th Book.)

INDICATION DES JEUX: RÉCIT: Flûte harmonique, Dulciana et Gambe de 8 P.
 G^d ORGUE: Bourdon et Gambe de 8 P. (Récit accouplé)
 POSITIF: Flûte harmonique de 8 P.
 PÉDALE: Flûtes de 16 et 8 P.

PREPARE: SWELL: Open Diap. and Keraulophon 8 F^t
 GREAT: Stop. Diap. and Gamba 8 F^t (with Sw. Coupled)
 CHOIR: Harmonic Flute 8 F^t
 PEDAL: Soft 16 and 8 F^t

(♩ = 138) Récit.

Sw.

legato.

MANUALE.

G. O.

(avec Tirasse du Récit.)

legato.

PEDALE.

Sw. to Ped.

1^a volta.2^a volta.

Sw.
Récit.

Meno vivo.
(♩ = 100)

Pos. dolce.

1 ^{re} fois: Positif, Flûte harm.
2 ^e fois: Récit, Voix célestes.
1 st time: Ch. Harm. Fl.
2 nd time: Sw. Voix Célestes.

Pos.
Ch.
Otez la Flûte de 16 P. (sans Tirasse.) *pp*

8 F^t only. Uncoupled. (8 P. seul.)

1^a volta. (Récit. Sw.)

2^a volta. Pos. Ch. (Récit. Sw.)

Récit. Sw. rit. a tempo.

Pos. Ch.

Récit. Sw. Pos. Ch.

1^o tempo. Sw.
Récit.(mêmes jeux
qu'au commencement)

Récit.
Sw.

1^o tempo. Sw.
Récit.

avec Tirasse du Récit
et Flûte de 16 P.

add 16 Ft and couple to Sw.

avec Tirasse du Récit
et Flûte de 16 P.

add 16 Ft and couple to Sw.

avec Tirasse du Récit
et Flûte de 16 P.

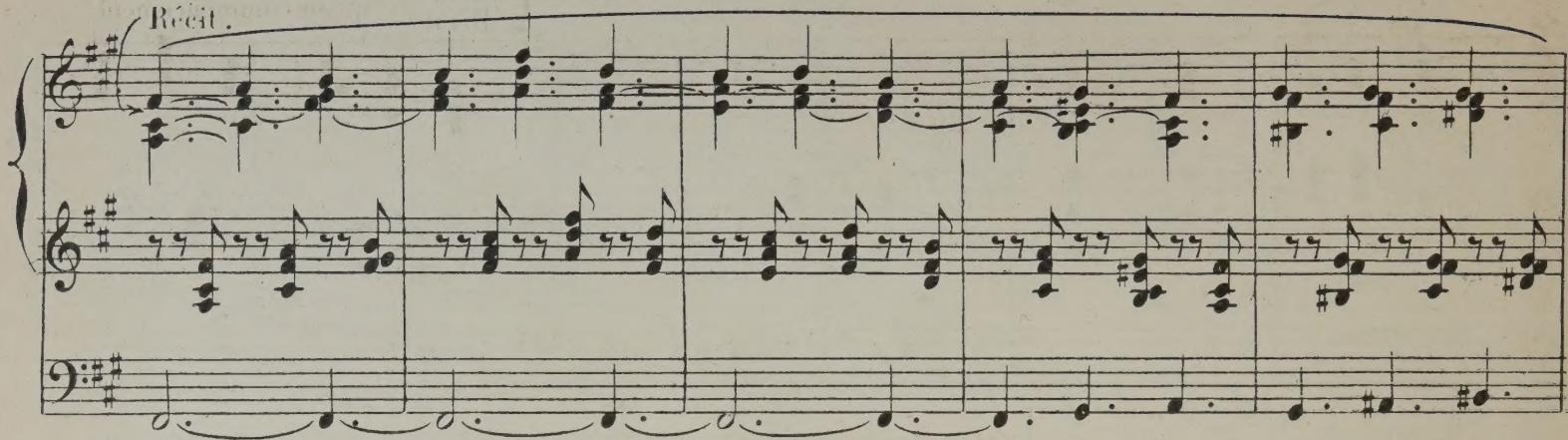
add 16 Ft and couple to Sw.

avec Tirasse du Récit
et Flûte de 16 P.

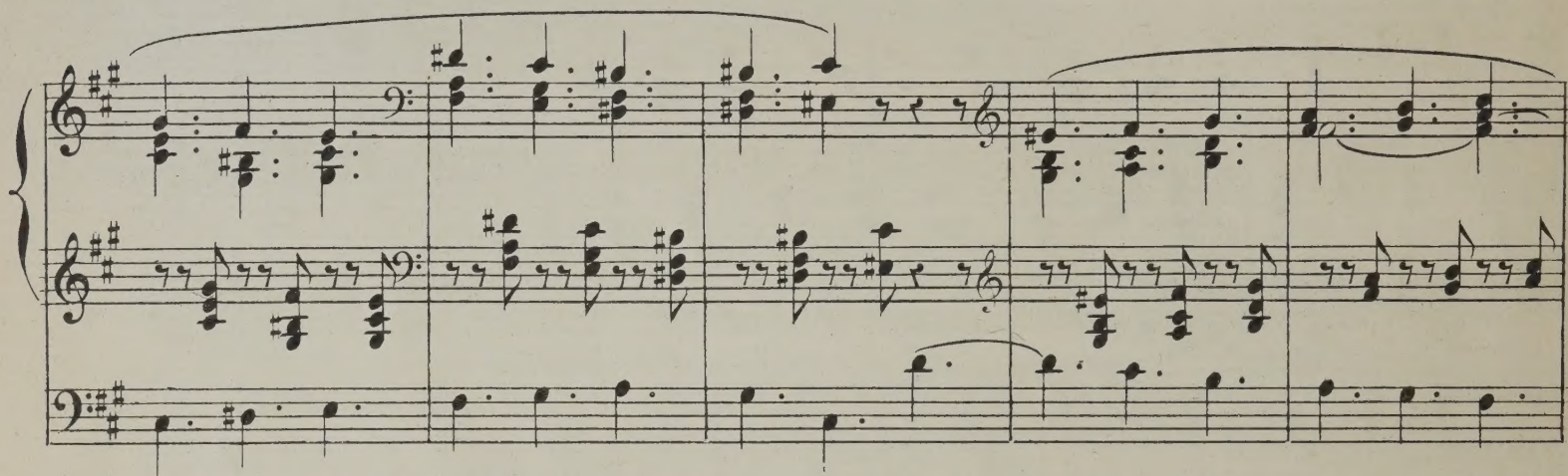
add 16 Ft and couple to Sw.

avec Tirasse du Récit
et Flûte de 16 P.

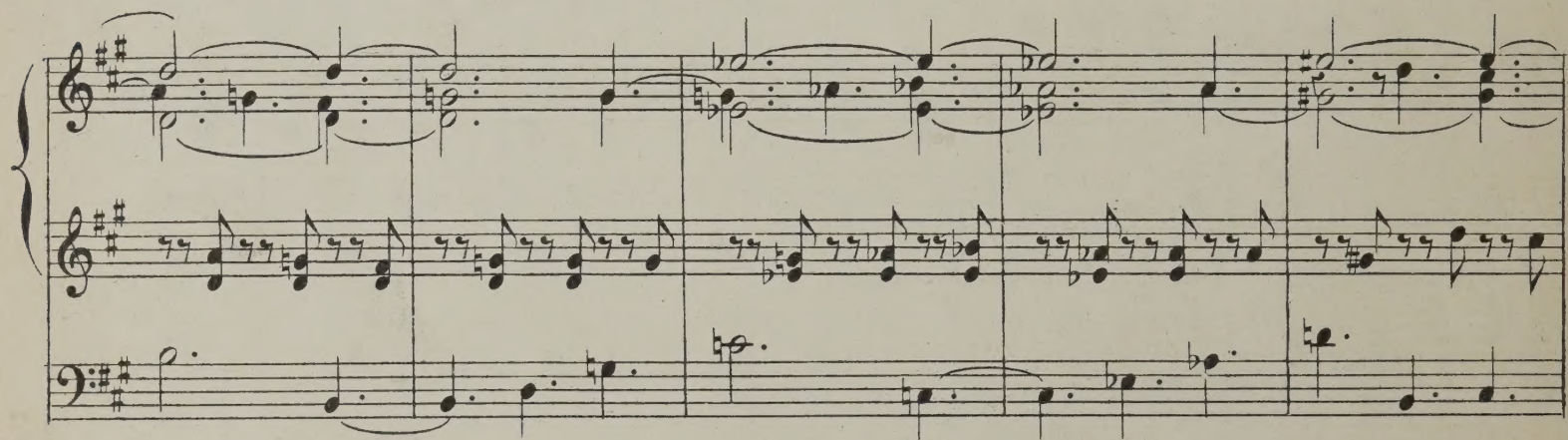
add 16 Ft and couple to Sw.

Sw.
Récit.

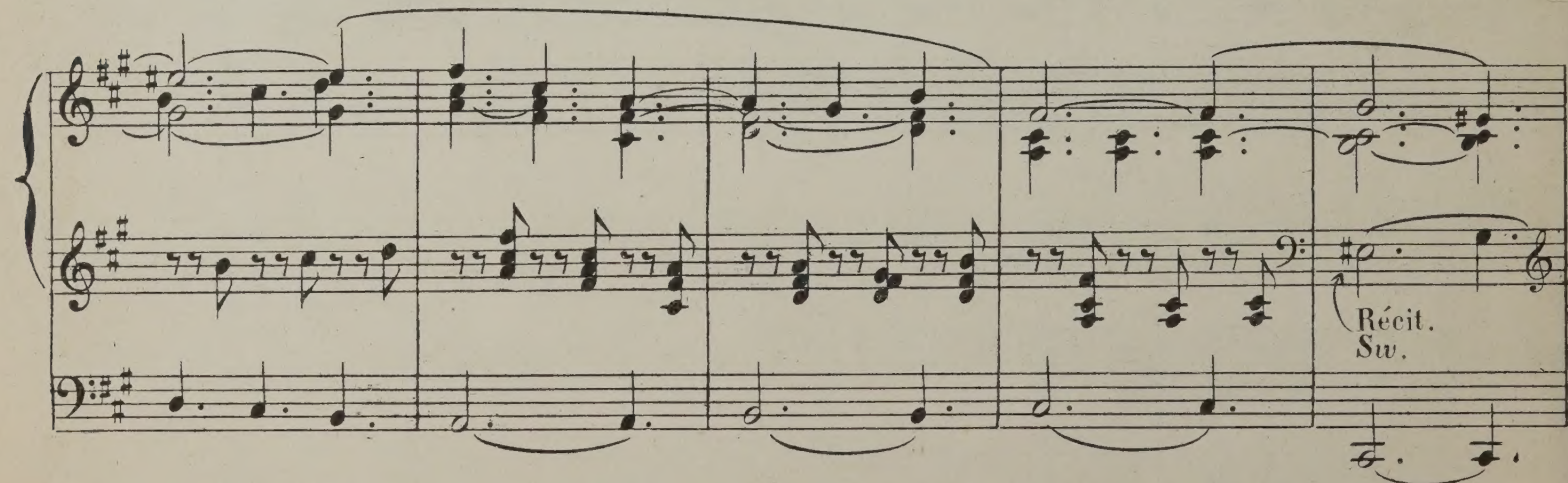
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and some moving lines. The middle staff is in treble clef and contains a rhythmic pattern of eighth and sixteenth notes. The bottom staff is in bass clef and contains a simple bass line with eighth notes.



The second system of musical notation consists of three staves. The top staff continues the chordal texture from the first system. The middle staff continues the rhythmic pattern. The bottom staff continues the bass line.



The third system of musical notation consists of three staves. The top staff features more complex chordal structures with some accidentals. The middle staff continues the rhythmic pattern. The bottom staff continues the bass line.



The fourth system of musical notation consists of three staves. The top staff continues the chordal texture. The middle staff continues the rhythmic pattern. The bottom staff continues the bass line. In the final measure of this system, the text "Récit. Sw." is written in the right margin.

Handwritten musical score for three staves (Treble, Alto, and Bass clefs). The score includes various musical notations, dynamics, and performance instructions.

First System:

- Staff 1 (Treble): Chords and melodic lines.
- Staff 2 (Alto): Chords and melodic lines.
- Staff 3 (Bass): Chords and melodic lines.

Second System:

- Staff 1: *dim e rall.* (diminuendo e rallentando)
- Staff 2: *Sw. Récit.* (Soprano Recitativo)

Third System:

- Staff 1: *Più lento.* (Piu lento)
- Staff 2: *PP* (Pianissimo), *Pos. Ch.* (Positivo Choral), *Récit. Voix célestes.* (Recitativo Voix célestes), *Sw.* (Soprano), *Ch. Pos.* (Choral Positivo)

Fourth System:

- Staff 1: *Récit. Sw.* (Recitativo Soprano), *perdendosi.* (perdendosi), *rall.* (rallentando), *ppp* (pianissimo)
- Staff 2: *ppp* (pianissimo)

A MONSIEUR G. LOUCHET.

INVOCATION EN SI ♭ MAJEUR | INVOCATION IN B ♭ MAJOR

pour l'ORGUE par

for the ORGAN by

(4^e Livraison.)

ALEX. GUilmANT.

OP. 18.

(4th Book.)

INDICATION DES JEUX: { R CIT: Salicional ou Dulciana de 8 P. et Fl te douce de 4 P. avec le Tremblant.
G  ORGUE: Bourdon et Fl te harmonique de 8 P.
P DALE: Bourdon de 16 P.

PREPARE: { SWELL: Salicional or Keraulophon 8 F  and Soft 4 F  Flute.
GREAT: Harmonic Flute and Stop. Diap. 8 F 
PEDAL: Stop. Diap. 16 F 

Larghetto. (♩=65)

R cit. Sw.

MANUALE.

PEDALE.

The musical score is written for organ. It consists of three systems of music. Each system has three staves: a top staff for the Manual (MANUALE.) and two lower staves for the Pedal (PEDALE.). The key signature is one flat (Bb major). The tempo is Larghetto (♩=65). The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (pp, p), and articulation marks. There are also specific performance instructions like 'R cit. Sw.' and 'G. O.'.

The musical score consists of five systems, each with three staves (treble, alto, and bass). The notation is highly detailed, featuring numerous slurs, repeat signs, and complex rhythmic patterns. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a 'rall.' marking and a 'Siv. Recit.' instruction.

Siv. Recit.
rall.

DEUX VERSETS ET AMEN,

SUR L'HYMNE: ISTE CONFESSOR.

pour l'Orgue par

(4^e Livraison.)

TWO VERSES AND AMEN,

UPON THE HYMN: ISTE CONFESSOR

for the Organ by

ALEX: GUILMANT.

OP. 18.

(4th Book.)

Allegro. (♩ = 84)

MANCALE.

Tous les jeux de fonds
de 16, 8, et 4 P.

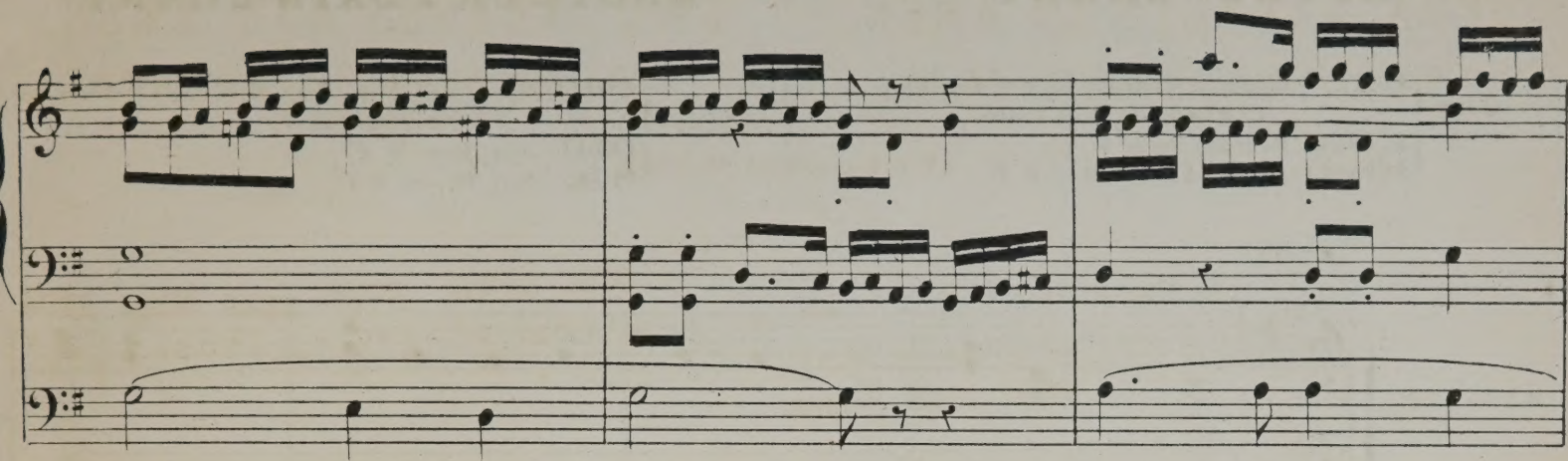
16, 8 and 4 Ft

Trompette et Flûte de 8 P.

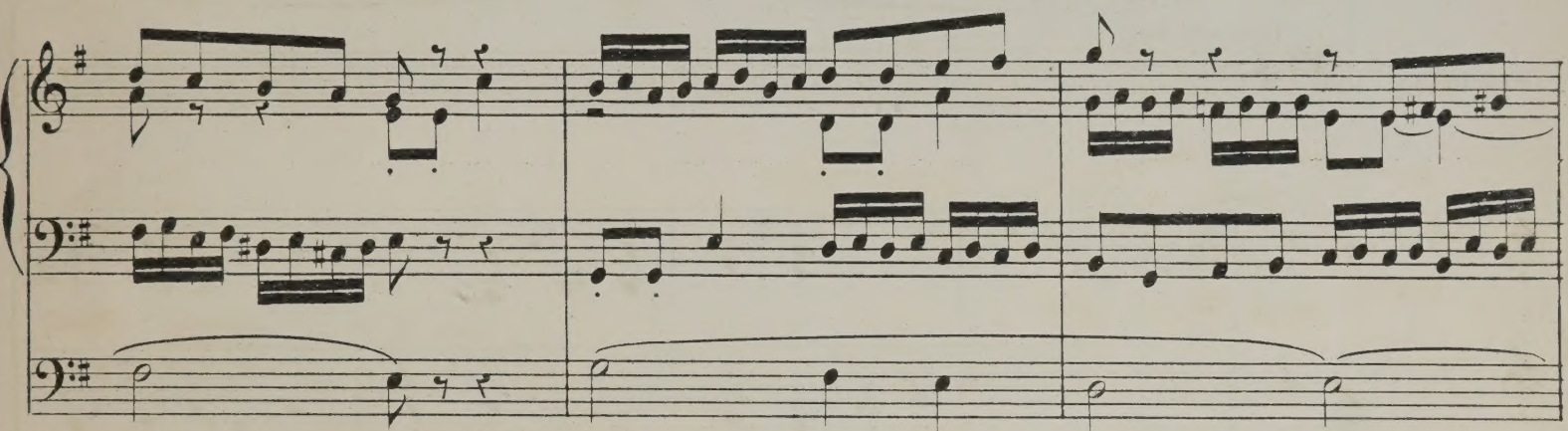
PEDALE.

Trumpet and Bass Flute 8 Ft

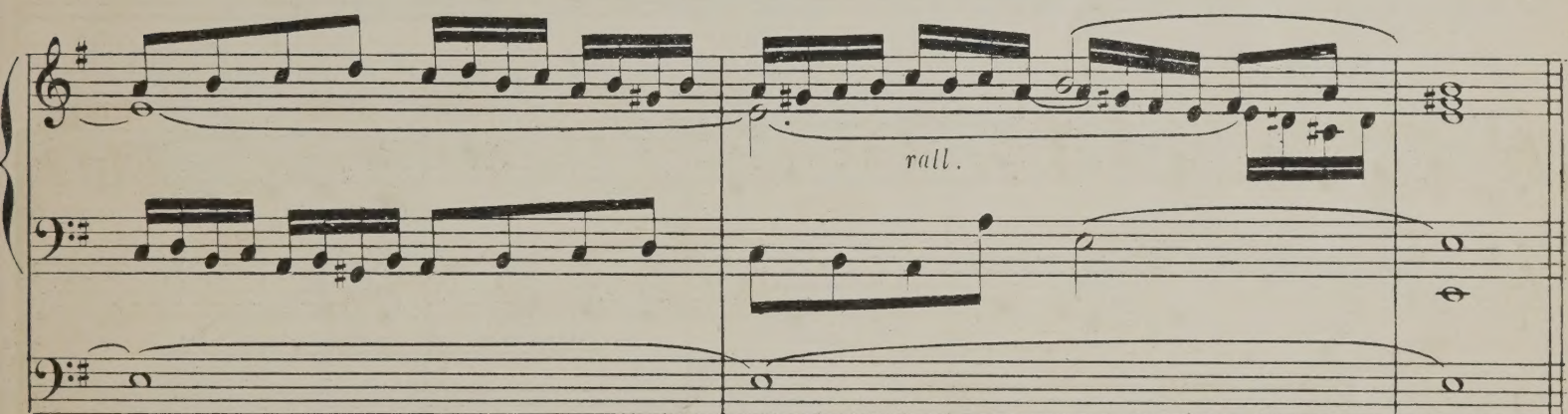
Plain-Chant.



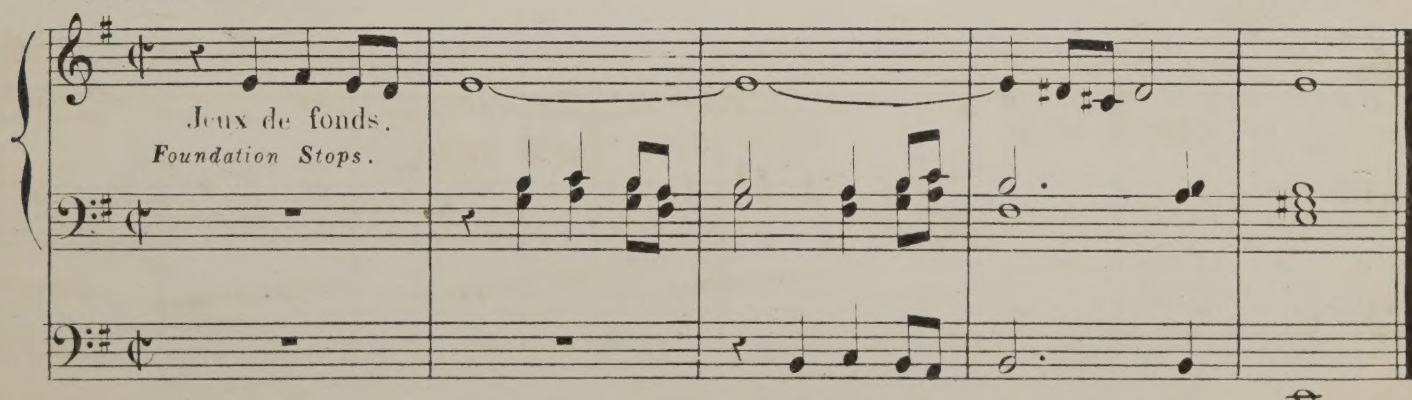
First system of musical notation, featuring three staves (treble, bass, and a lower bass staff) with complex rhythmic patterns and accidentals.



Second system of musical notation, continuing the complex rhythmic patterns across three staves.



Third system of musical notation, concluding with a *rall.* (rallentando) marking over the final measures.

AMEN.

Musical notation for the **AMEN.** section, featuring three staves. The first staff includes the text *Jeux de fonds.* and *Foundation Stops.*

AUTRE CHANT

ANOTHER PLAIN-CHANT

INDICATION DES JEUX: { RÉCIT: Gambe et Bourdon de 8 P. (ou Flûte et Clarinette de 8 au Positif.)
G^d ORGUE: Bourdon de 8 P.
PEDALE: Jeux doux de 16 et 8 P.

PREPARE: { SWELL: Gamba and Stop. Diap. 8 F^t (or Clarionet and Flute in the Choir.)
GREAT: Stop. Diap. 8 F^t
PEDAL: Soft 16 and 8 F^t

(♩=69)

MANUALE.

PEDALE.

G. O.

Récit.
Sm.

Plain-Chant.

AMEN.

Jeux de fonds.
Diapasons.

PIÈCES

dans différents styles

POUR

ORGUE

PAR

ALEXANDRE GUILMANT

Organiste de la Trinité, à Paris.

1^{re} LIVRAISON (Op.15).

Communion (n°1), *en sol*.
Marche sur un thème de Händel.
Cantilène pastorale *en si mineur*.

2^e LIVRAISON (Op.16)

Andante con moto *en mi*.
Prière (n°1), *en fa*.
Verset et Amen sur l'Hymne de la Fête
de l'Épiphanie.
Scherzo *en fa*.

3^e LIVRAISON (Op.17).

1^{re} SÉRIE
Prière (n°2), *en mi b*.
Deux Amen pour les hymnes du 4^e ton.
Marche funèbre et Chant séraphique.
Mélodie *en la b*.
Antienne pour le Dimanche de Quasi-
modo (Alleluia).

4^e LIVRAISON (Op.18):

Grand Chœur *en ré* (Alla Händel)
Allegro *en fa # mineur*.
Invocation *en si b*.
Deux Versets et Amen sur l'hymne: Iste
Confessor.

5^e LIVRAISON (Op.19).

Allegretto *en si mineur*.
1^{er} Offertoire sur deux Noëls.
Fughetta sur l'Hymne du Dimanche de
Quasimodo.
Communion (n°2), *en sol*.
Verset *en fa*.

6^e LIVRAISON (Op.20).

Première Méditation *en la*.
Deuxième Méditation *en fa # mineur*.
Caprice *en si b*.

7^e LIVRAISON (Op.24).

Morceau de Concert, Prélude, Thème.
Variations et Final.

8^e LIVRAISON (Op.25).

Marche nuptiale *en mi*.
Élévation *en la b*.
Fugue *en ré*.

9^e LIVRAISON (Op.33).

2^e SÉRIE
Antienne *en sol*.
2^e Offertoire sur des Noëls.
Verbum supernum, Strophes d'hymne.
Andante *en sol*.

10^e LIVRAISON (Op.40).

Fugue *en la b*.
Canzone *en la mineur*.
Canon *en si b*.
Final, Grand Chœur *en mi b*.

11^e LIVRAISON (Op.44).

Adoration.
Élégie-Fugue.
Marche de procession *en fa*.

12^e LIVRAISON (Op.45).

Lamentation.
Mélodie *en ré*.
Tempo di Minuetto *en ut*.
Communion (n°3), *en la mineur*.
Verset sur l'Hymne: Ave Maris stella.

13^e LIVRAISON (Op.69).

Cantilena *en si b*.
Postlude Nuptial.
Prélude funèbre *en mi mineur*.
Fugue *en sol*.

14^e LIVRAISON (Op.70.).

Adagio d'Ariane (op.53).
Introduction et Fugue *en ré mineur*.
Réverie *en sol*.
Offertoire *en mi b*.

15^e LIVRAISON (Op.71).

3^e SÉRIE
Légende et Final symphonique.
Invocation *en la mineur*.
Prière et Berceuse (op.27).

16^e LIVRAISON (Op.72).

Marche d'Ariane (op.53).
Fugue *en fa*.
Pastorale (op.26).

17^e LIVRAISON (Op.74).

Marche élégiaque.
Consolation.
Andante Sostenuto ed allegro giocoso.
Communion (N°4) *en la b*.

18^e LIVRAISON (Op.75).

Pièce Caractéristique dans le mode Phrygien.
Morceau Symphonique.
Fugue *en fa Mineur*.
Offertoire *en Si b*.

5^{me} Livraison.

Paris, A. DURAND & FILS, Editeurs,
4, Place de la Madeleine
Leipzig, OTTO JUNNE

Bruxelles, SCHOTT Frères.
82, Montagne de la Cour.
Londres, SCHOTT & C^o, 159, Regent Street

New-York, Edward SCHUBERTH & C^o
et chez l'Auteur, 62, Rue de Clichy, Paris.

Novello, Ewer & Co.,

ALLEGRETTO en **SI** mineur
POUR L'ORGUE.

ALLEGRETTO in **B** minor
FOR THE ORGAN.

(5^e Livraison.)

ALEX: GUILMANT. (*)
OP. 19.

(5th Book)

INDICATION
DES JEUX:

- RÉCIT: (3^e Clavier) Hautbois seul.
- G^d ORGUE: (2^e Clav.) Flûte harmonique ou Bourdon de 8 P.
et Salicional de 8 P.
- POSITIF: (1^{er} Clav.) Clarinette et Bourdon de 8 P.
- PÉDALE: Bourdons de 16 et 8 P.

PREPARE:

- SWELL: (3rd Key Board) Oboe only.
- GREAT: (2nd Key Board) Harmonic Flute or Stop.
Diap. 8 F^t and Salicional 8 F^t
- CHOIR: (1st Key Board) Clarinet and Stop. Diap. 8 F^t
- PEDAL: Stop. Diap. 16 and 8 F^t

MANUALE.

PÉDALE.

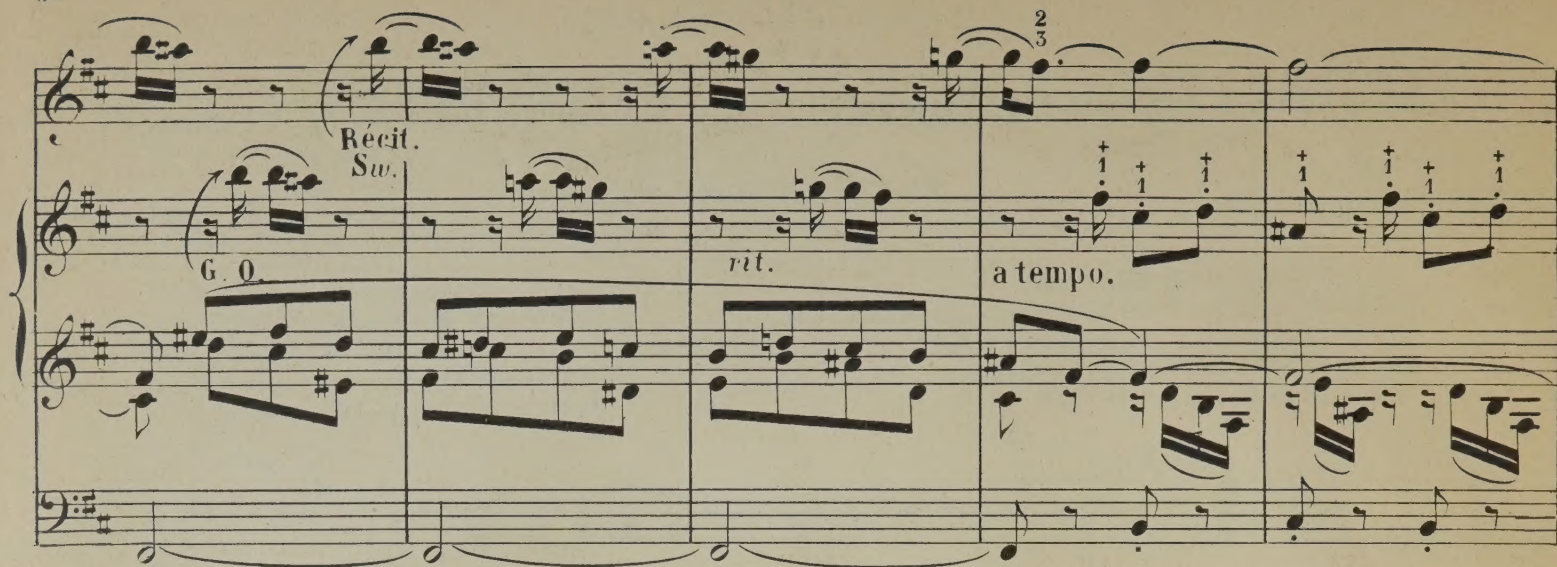
(♩ = 80)

G. O.

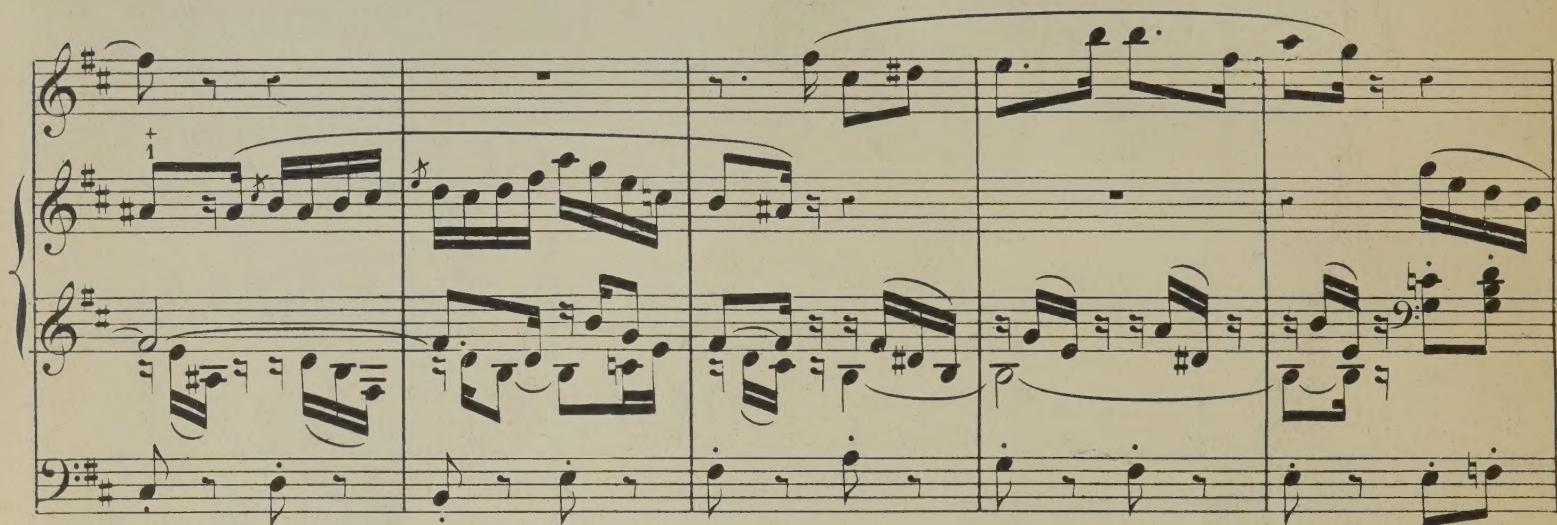
Sw.
Récit.

Otez le Salicional.
Salicional in.

(*) Quatre notes de la Romance sans paroles de Mendelssohn, Op. 67, N^o 5, ont servi de thème pour ce morceau.
The theme of " " was suggested by four notes from Mendelssohn's Song Without Words, Op. 67, N^o 5.



First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics "Récit. Sw." and a tempo marking "a tempo." The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The system includes various musical notations such as notes, rests, and dynamic markings like "rit." and "a tempo."



Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics "Récit. Sw." and a tempo marking "a tempo." The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The system includes various musical notations such as notes, rests, and dynamic markings like "rit." and "a tempo."



Third system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics "Récit. Sw." and a tempo marking "a tempo." The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The system includes various musical notations such as notes, rests, and dynamic markings like "rit." and "a tempo."



Fourth system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics "Récit. Sw." and a tempo marking "a tempo." The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The system includes various musical notations such as notes, rests, and dynamic markings like "rit." and "a tempo."

Sw. Recit.

G.O. $\frac{1+}{21}$

ôtez le Hautbois
et mettez la
Voix Céleste:

Oboe in, draw
Voix Céleste

Récit. Sw. 2

pp *a tempo.*

Sw. Recit.

cresc.

dim.

pp

cresc.

rall.

pp *a tempo.*

cresc.

pp

pp *G. 0. Bourdon seul. Stop. diap. only.*

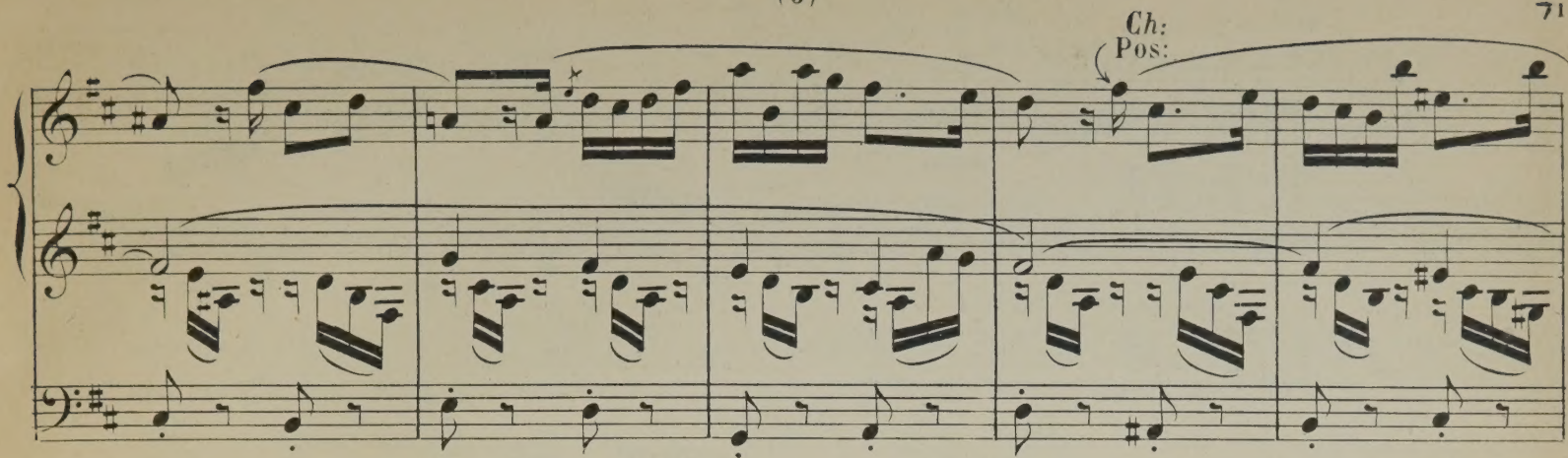
Otez la Voix céleste mettez le Hautbois.

Voix Céleste in, Draw Oboe.

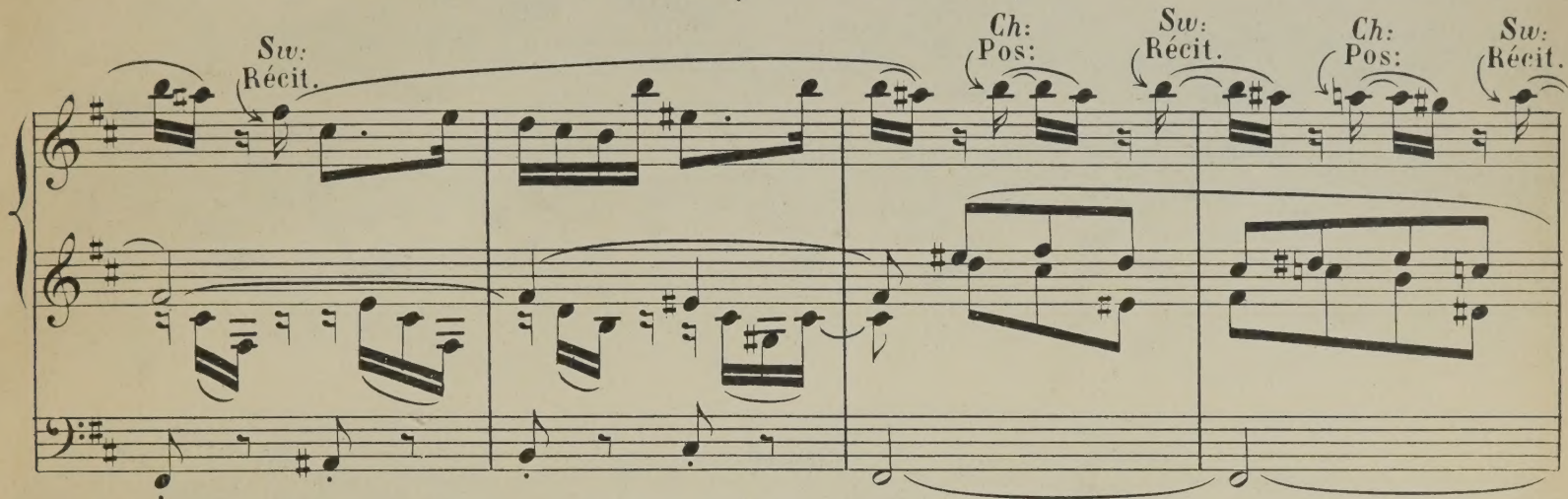
aj. Fl. harm. add Harm. Fl.

Ch. Positif.

Sw. Récit.



First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line includes a measure with the annotation "Ch: Pos:" above it.



Second system of musical notation. The vocal line includes the annotation "Sw: Récit." above the first measure, and a later measure with "Ch: Pos:" above it. The piano accompaniment continues with chords and moving lines.



Third system of musical notation. The vocal line starts with "Ch: Pos:" and "rit." (ritardando), followed by "Sw: Récit." and "a tempo." (allegretto). Below the vocal line, there are markings "G. O." and several measures with a "1" above the notes. The piano accompaniment features a prominent bass line.



Fourth system of musical notation. The vocal line includes the annotation "Sw: Récit." above the first measure, followed by "Ch: Pos:" and "Sw: Récit." above subsequent measures. The piano accompaniment provides harmonic support with chords and single notes.

Ch:
Pos:

Sw:
Récit.

(6)

G. O.

Sw:
Récit.

Ch:
Pos:

Sw:
Récit.

Ch:
Pos:

Sw:
Récit.

G. O.

Sw:
Récit.

Ch:
Pos:

G^d O. Bourdon seul. (Récit. Sw.)
G^t O. Stop. Diap. only

rit.

pp

OFFERTOIRE
SUR DEUX NOËLS
POUR L'ORGUE.

OFFERTOIRE
UPON TWO CHRISTMAS THEMES
FOR THE ORGAN.

(5^e Livraison.)

ALEX: GUILMANT.
OP: 19.

(5th Book.)

INDICATION DES JEUX: **RÉCIT:** Tous les Fonds (Trompette préparée)
G^d ORGUE: Tous les Fonds de 16, 8 et 4 P.
POSITIF: Clarinette et Flûte harmonique de 8 P.
PEDALE: Jeux de Fonds de 32, 16 et 8 P.

PREPARE: **SWELL:** Diapasons.
GREAT: Foundation stops 16, 8 and 4 F^t
CHOIR: Clarionet and Harmonic Flute 8 F^t
PEDAL: 32, 16 and 8 F^t

All^o moderato. (♩ = 92)

MANUALE.

PEDALE.

mf G. 0.

avec Tirasse du G^d 0.

mf

Coupled to G^t 0.

ôtez 4 P.
4 F! in.

ôtez 16 P.
16 F! in.

Récit.
Sw:

ôtez la Tirasse.

ôtez le 32 P.
32 F! in.

Ped. Uncoupled.

NOËL.

All^{to} (♩ = 104) Pos:
Ch:

Récit. Jeux doux de 8.
Sw: Soft 8! F!

Bourdon 16 et 8 P.
Soft 16 ant 8 F!

Pos: Fl: seule
Ch: Fl: only

add Soft 4 F! Flute.

p

Récit: Trompette.
Sw: Corneopean.

G^d 0.16, 8 et 4 P.
mf G^d 0.16, 8 et 4 P.

Récit.

G. 0.

Récit.
Sw:

avec Tirasse du G^d 0.
G^d to Ped.

Sw:

G. 0.

A G 1

ADESTE FIDELES

And^{te} (♩ = 88) - Mélodie de JOHN READING (1677-1764.)

Pos: * Fl: harmonique.
Ch: Harmonic Flute.

Otez les fonds du G.^d O. **
et mettez Gambe et Bourdon de 8.
G.^d O. Diapasons in. Salicional or
Gamba and Stop. diap. 8 F^t only

Récit Voix humaine. Bourdon et Tremb.
Sw. Vox humana, Stop. Diap. 8. Trem.

sans Tirasse.

Ped Uncoupled.

Pos: Ch.
G. O.
Pos: Ch.
G. O.
Pos: Ch.
G. O.

Sw.
Récit.

G. O.

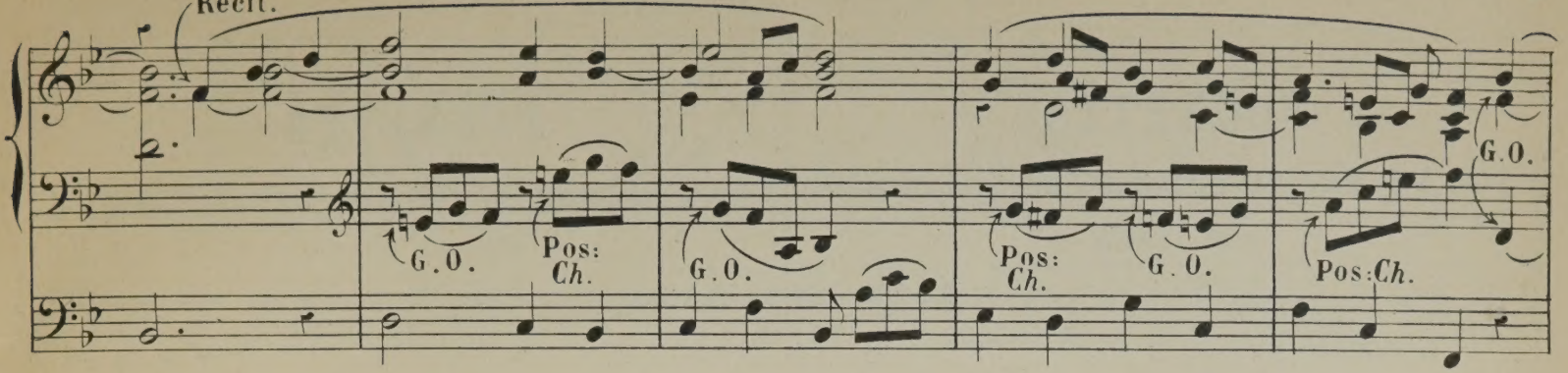
Pos: Ch.
G. O.

* Pos: 1^{er} clavier. Ch: 1st Key Board.
** G.^d O. 2^e clavier. G.^d O. 2nd Key Board.

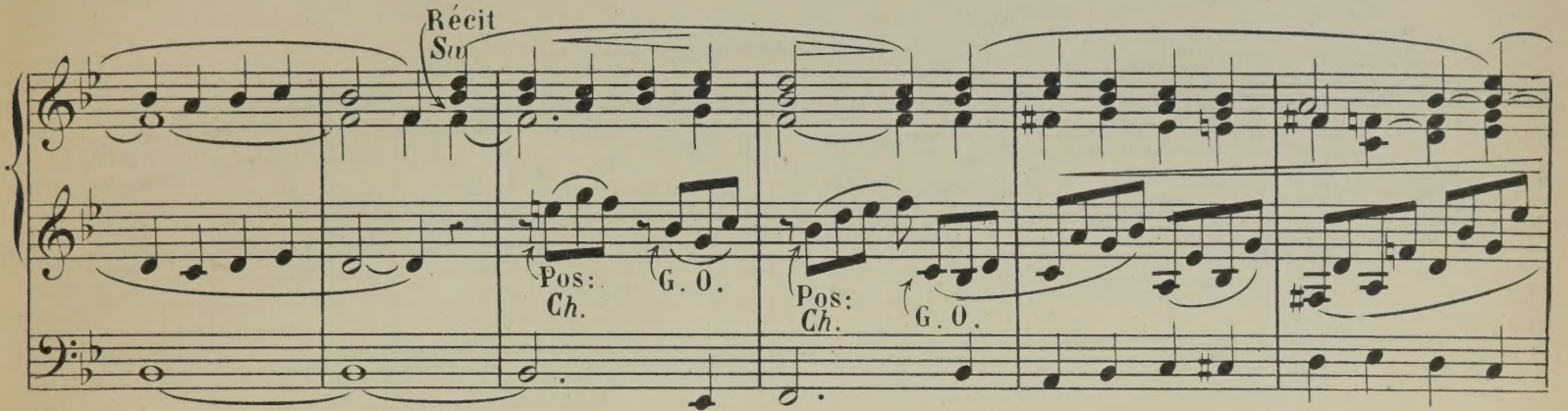
Sw.
Récit.

(11)

77



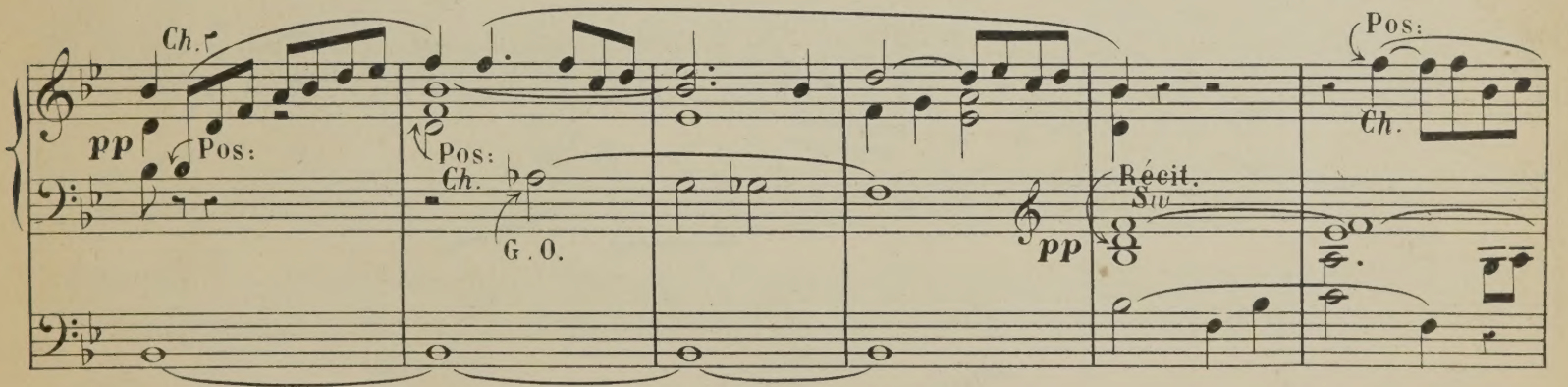
First system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The music is in a key with one flat (B-flat). The first staff has a melodic line with various intervals and a final note marked 'G.O.'. The second and third staves provide harmonic support with chords and moving lines. Performance markings include 'G.O.' and 'Pos: Ch.'.



Second system of musical notation. It continues the three-staff format. The first staff features a melodic line with a 'Récit. Sw.' marking. The second and third staves continue the harmonic accompaniment. Performance markings include 'G.O.' and 'Pos: Ch.'.



Third system of musical notation. The first staff includes the lyrics 'cre - scen - do. f' and a 'dim.' marking. The second and third staves continue the accompaniment. Performance markings include 'G.O.' and 'Pos: Ch.'. The system ends with a 'Récit. Sw.' marking.



Fourth system of musical notation. The first staff begins with a 'Ch.' marking and a 'pp' dynamic. The second and third staves continue the accompaniment. Performance markings include 'G.O.' and 'Pos: Ch.'. The system ends with a 'Récit. Sw.' marking and a 'pp' dynamic.



Fifth system of musical notation. The first staff includes the lyrics 'M. D. A. R. H. M. G. L. H.' and a 'Pos: Ch.' marking. The second and third staves continue the accompaniment. Performance markings include 'G.O.' and 'Pos: Ch.'.

A Monsierr FOURNIER.

FUGHETTA

SUR L'HYMME DU DIMANCHE DE QUASIMODO

POUR L'ORGUE.

FUGHETTA

UPON THE

HYMN OF THE 1st SUNDAY AFTER EASTER

FOR THE ORGAN.

ALEX: GUILMANT.

OP: 19.

(5^e Livraison.)(5th Book.)

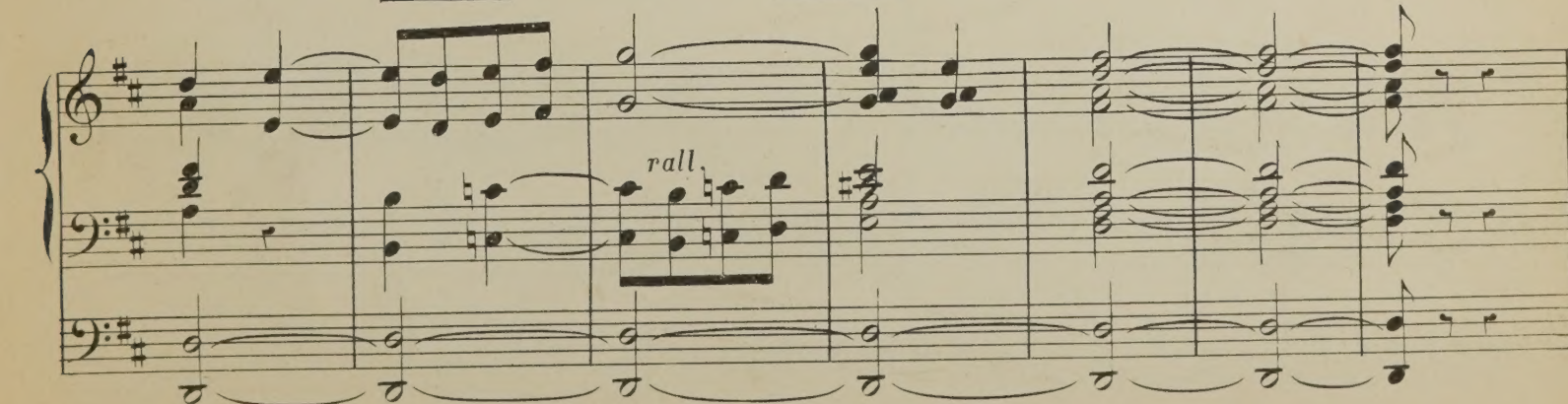
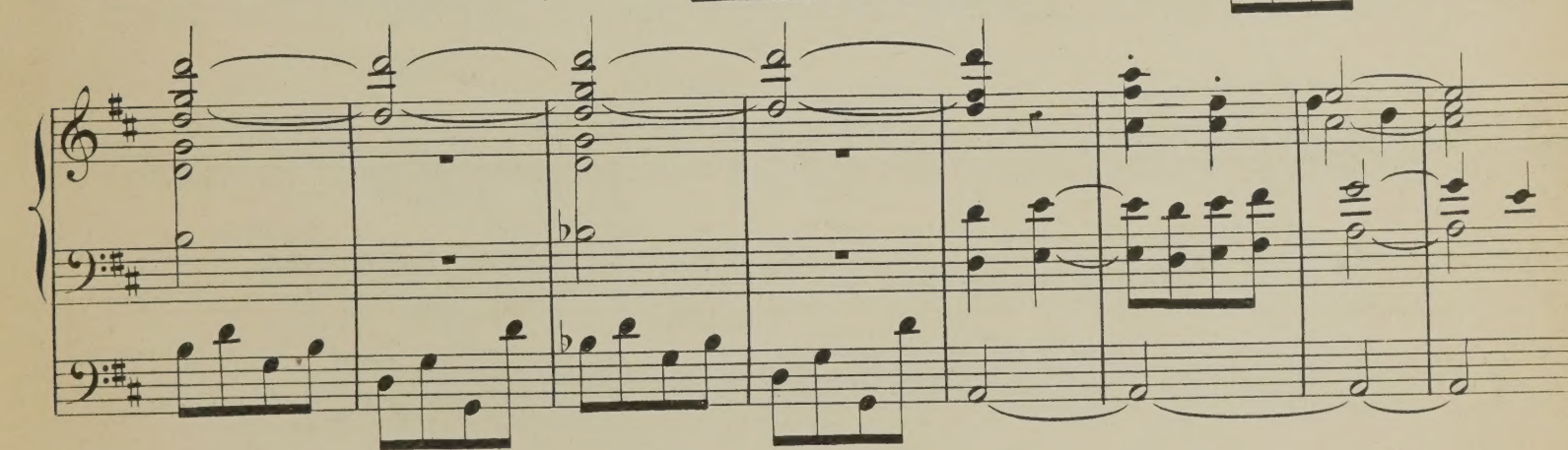
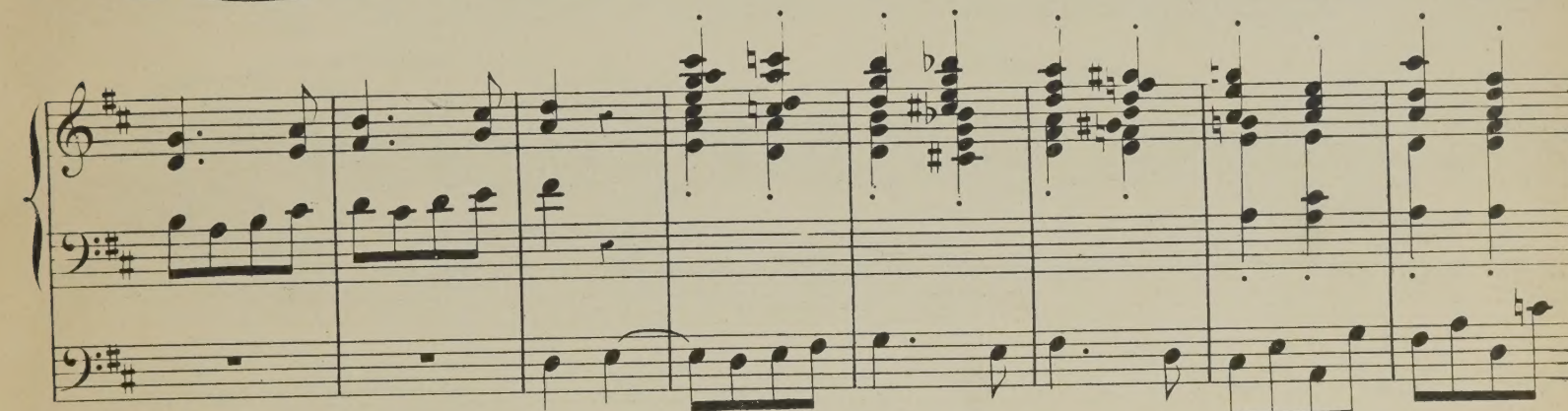
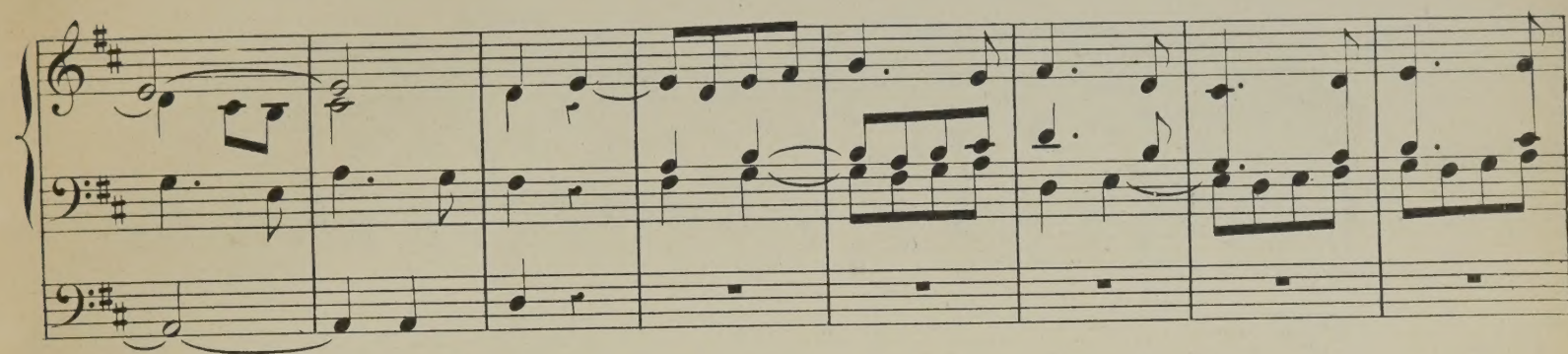
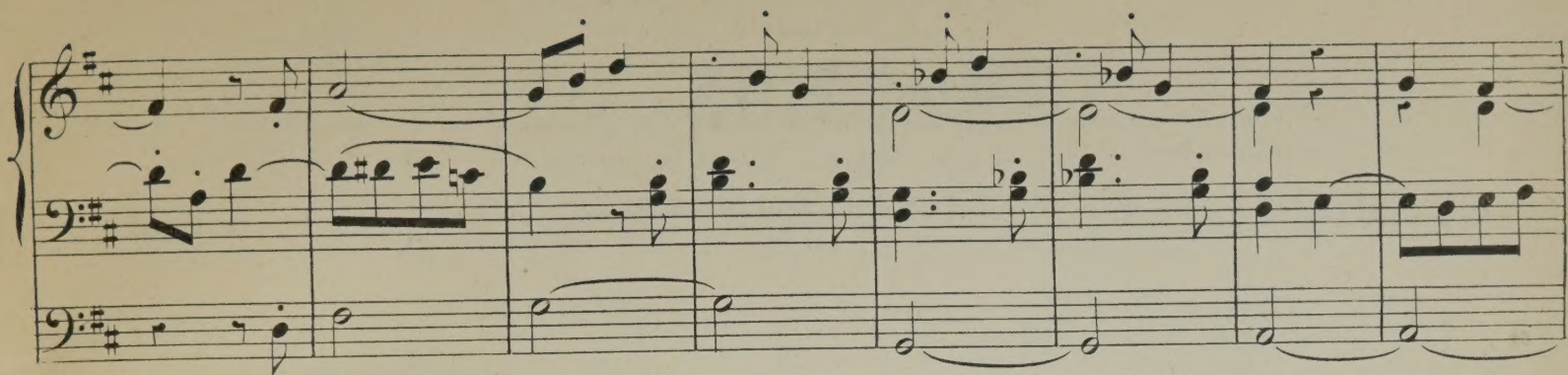
Allegro vivace. (♩=120)

MANUALE.

PEDALE.

ff GRAND CHŒUR.

FULL.



COMMUNION (N° 2.)

pour l'ORGUE par [for the ORGAN by

ALEX: GUILMANT.

OP: 19.

(5^e Livraison.)(5th Book.)

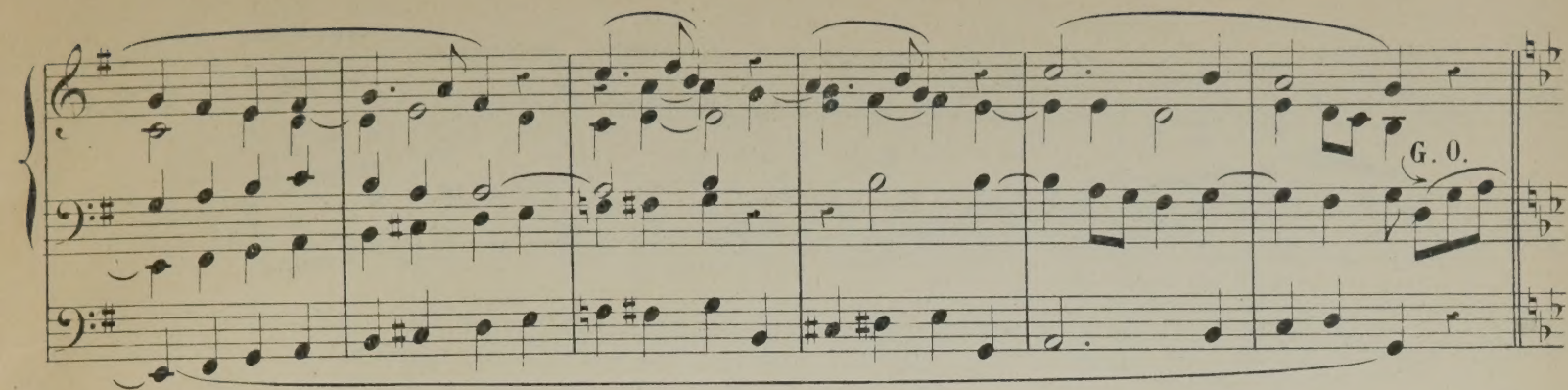
INDICATION { RÉCIT: Flûtes de 8 et 4 P.
DES JEUX: { G^r ORGUE: Gambe, Salicional et Bourdon de 8 P.
 { POSITIF: Basson ou Clarinette de 8 P.
 { PÉDALE: Bourdon de 16 et Flûte de 8 P.

PREPARE: { SWELL: 8 and 4 F^t Flutes.
 { GREAT: Gamba or Dulciana, Salicional and Stop, Diap. 8 F^t
 { CHOIR: Bassoon and Stop, Diap. 8 F^t
 { PEDAL: Soft, 16 and 8 F^t

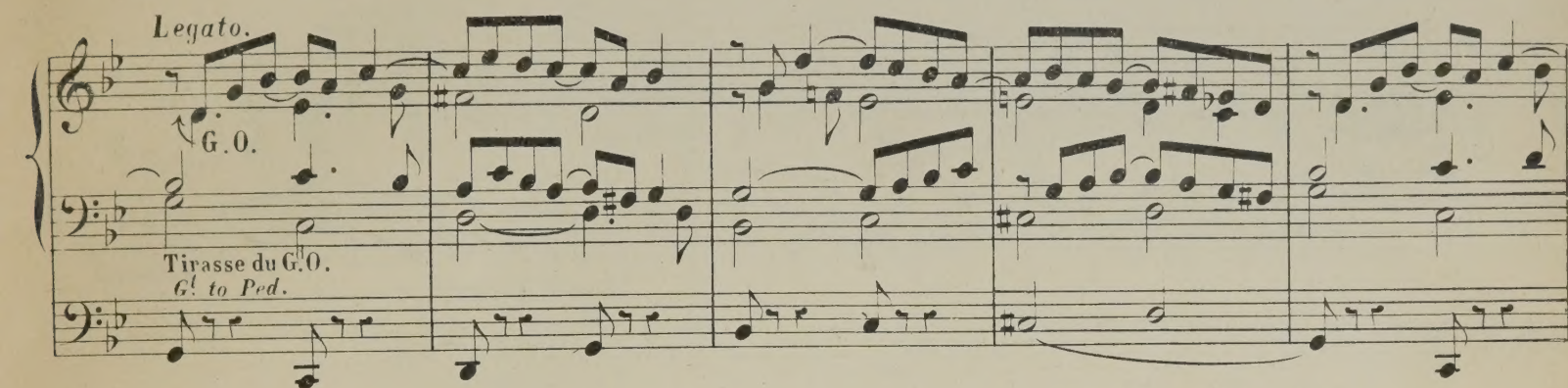
And^{te} con moto. (♩ = 92)

MANUALE.

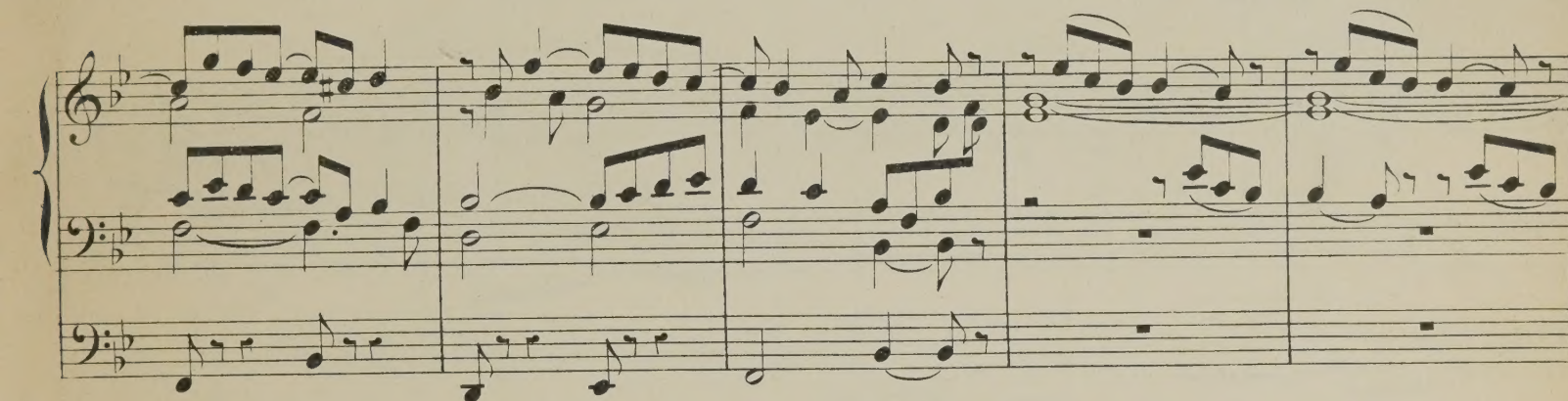
PEDALE.



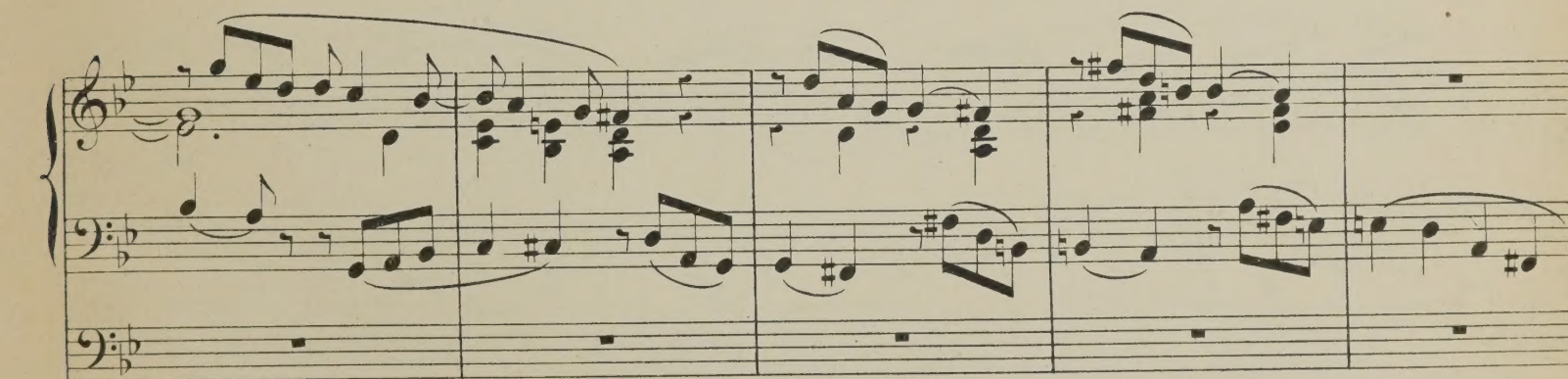
First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with various ornaments and slurs. The middle and bottom staves provide harmonic support with chords and moving lines. A marking "G. O." is present in the middle staff towards the end of the system.



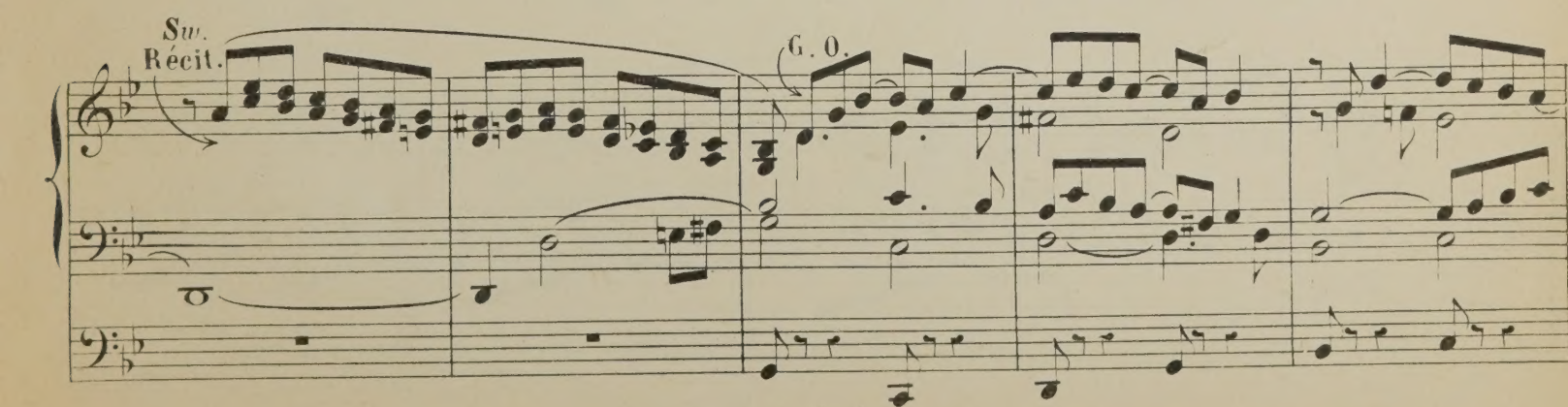
Second system of musical notation. The top staff begins with the instruction "Legato." and a marking "G. O." with an arrow pointing to a specific note. The middle staff contains the instruction "Tirasse du G.O. G! to Ped." with an arrow pointing to a note. The bottom staff continues the harmonic accompaniment.



Third system of musical notation, continuing the piece with complex melodic and harmonic textures across the three staves.



Fourth system of musical notation, featuring more intricate melodic lines and harmonic accompaniment.

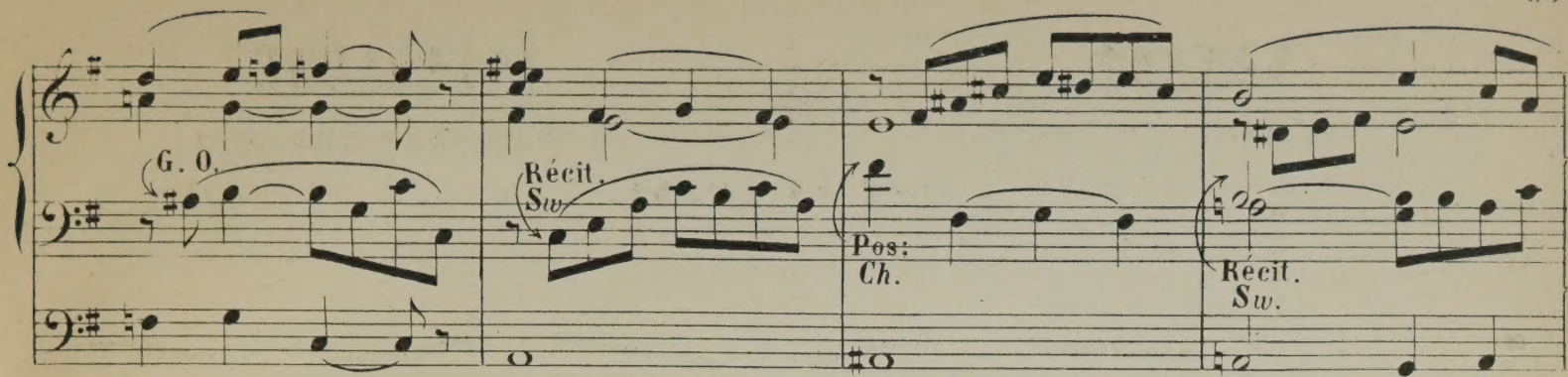


Fifth system of musical notation. The top staff begins with the instruction "Sw. Récit." and a marking "G. O." with an arrow. The system concludes with a final melodic flourish in the top staff and sustained chords in the lower staves.

The musical score is organized into five systems, each consisting of three staves (treble, bass, and a lower bass staff). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

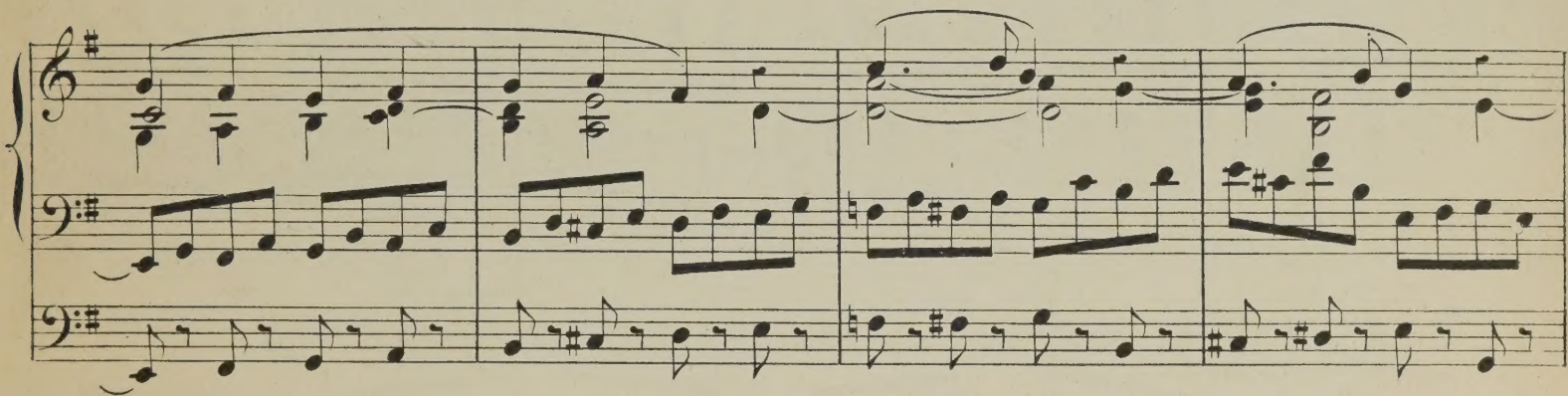
- Sw. Récit.* (Second system, right side)
- Récit. Sw. Sans Tirasse. Ped. Uncoupled.* (Second system, right side)
- Pos: Ch.* (Third system, left side)
- Récit. Sw.* (Fifth system, left side)
- G. 0.* (Fifth system, middle)
- Récit. Sw.* (Fifth system, right side)



First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. Specific markings include "G. O." above the first measure of the middle staff, "Récit. Sw." above the second measure of the middle staff, "Pos: Ch." above the third measure of the middle staff, and "Récit. Sw." above the fourth measure of the middle staff.



Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. A specific marking "G. O." is visible above the first measure of the middle staff.



Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs.



Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. Specific markings include "Récit. Sw." above the third measure of the middle staff and "G. O." above the fourth measure of the middle staff.



Fifth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. Specific markings include "Récit. Sw." above the first measure of the middle staff, "p" above the second measure of the middle staff, "Pos: Ch." above the third measure of the middle staff, "Récit. Sw." above the fourth measure of the middle staff, "rall e dim." above the fifth measure of the middle staff, and "pp" above the sixth measure of the middle staff.

VERSET

FANTAISIE POUR L'ORGUE.

(5^e Livraison.)

ALEX: GUILMANT.

OP: 19.

INTERLUDE

FANTASIA FOR THE ORGAN.

(5th Book.)

Allegro. (♩ = 100)

MANUALE.

PEDALE.

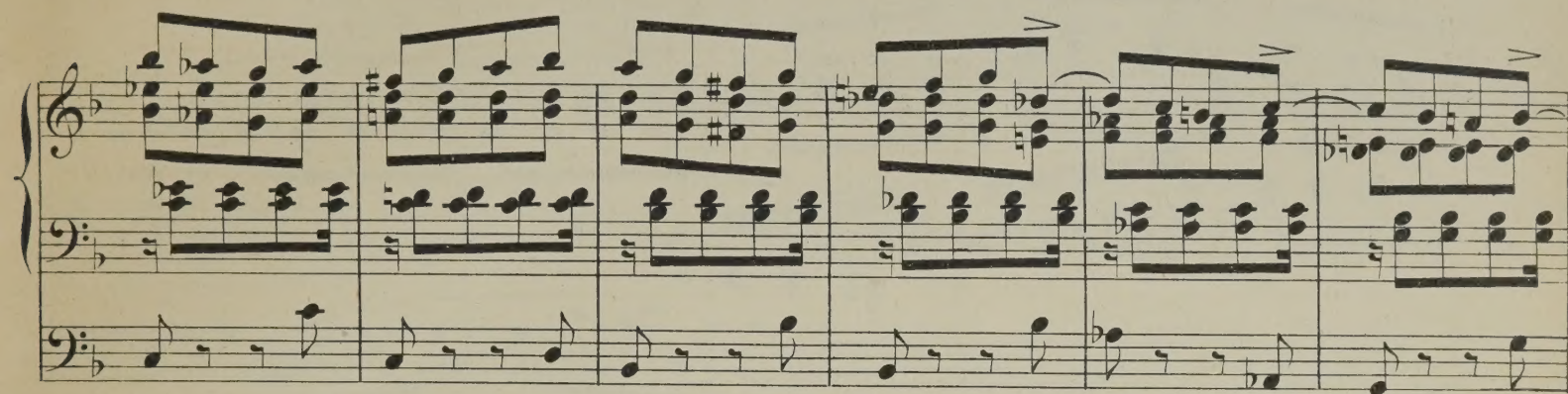
p Bourdon et Salicional de 8 P. Stop.*Diap. and Salicional 8 Ft**sempre staccato.*

16 et 8 P.

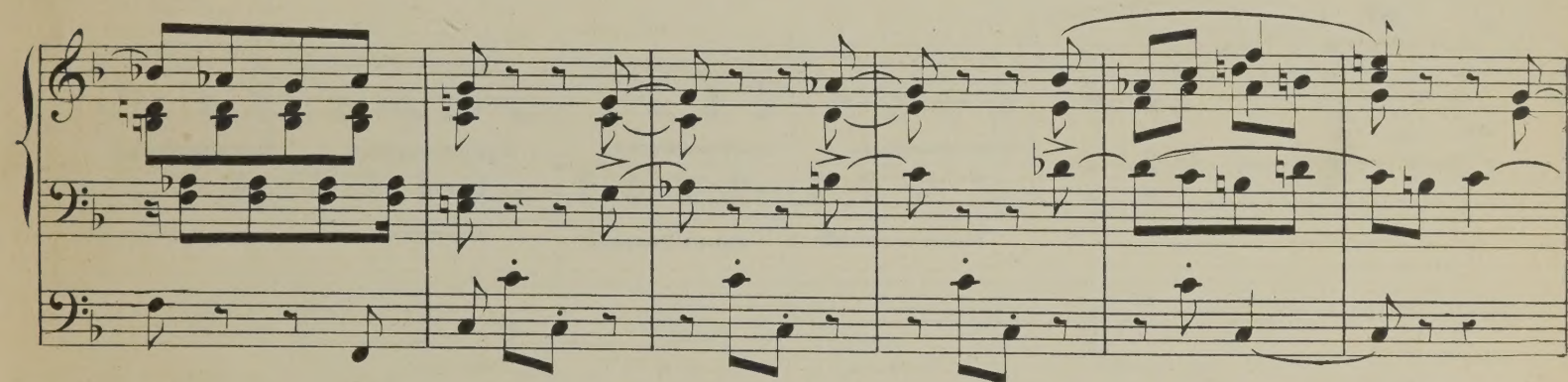
Soft 16 and 8 Ft



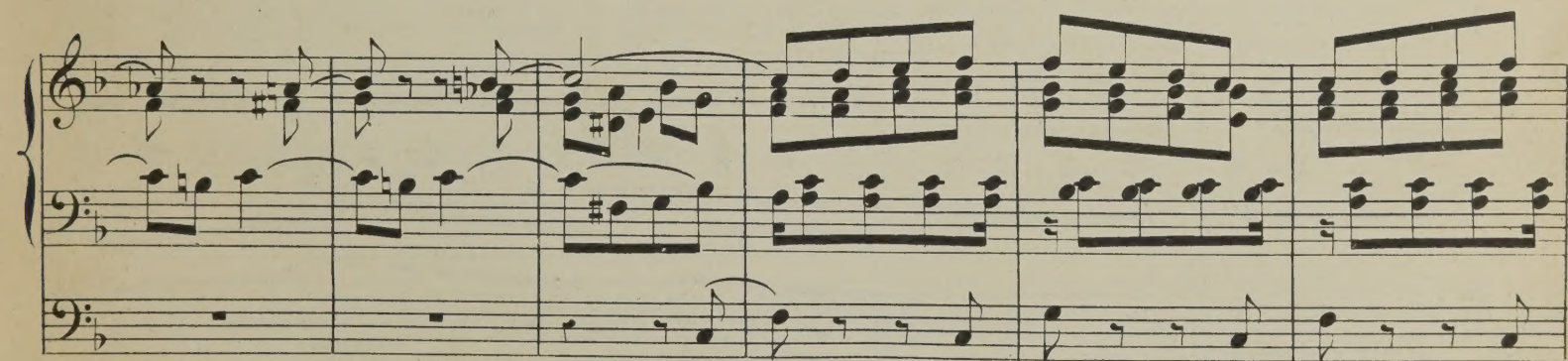
The first system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a complex chordal texture with many beamed notes. The middle staff is a grand staff with a treble and bass clef, also containing a complex chordal texture. The bottom staff is a single bass clef staff with a simple melodic line.



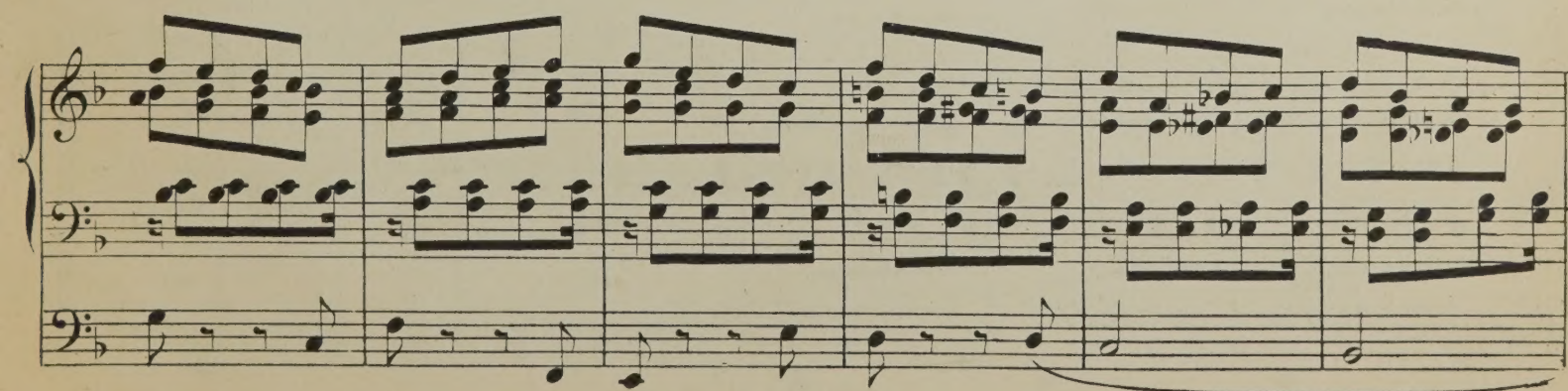
The second system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a complex chordal texture with many beamed notes. The middle staff is a grand staff with a treble and bass clef, also containing a complex chordal texture. The bottom staff is a single bass clef staff with a simple melodic line.



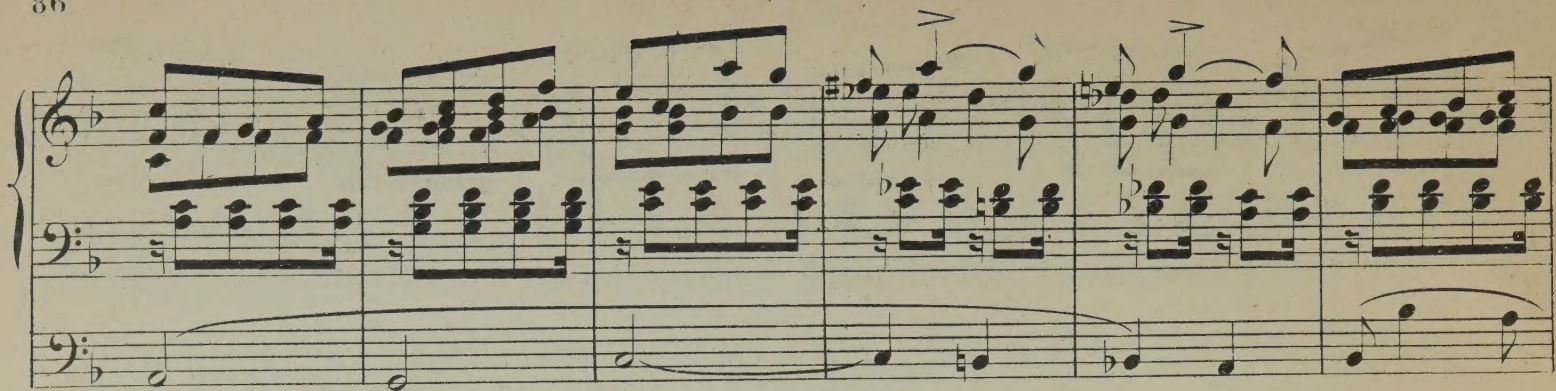
The third system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a complex chordal texture with many beamed notes. The middle staff is a grand staff with a treble and bass clef, also containing a complex chordal texture. The bottom staff is a single bass clef staff with a simple melodic line.



The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a complex chordal texture with many beamed notes. The middle staff is a grand staff with a treble and bass clef, also containing a complex chordal texture. The bottom staff is a single bass clef staff with a simple melodic line.



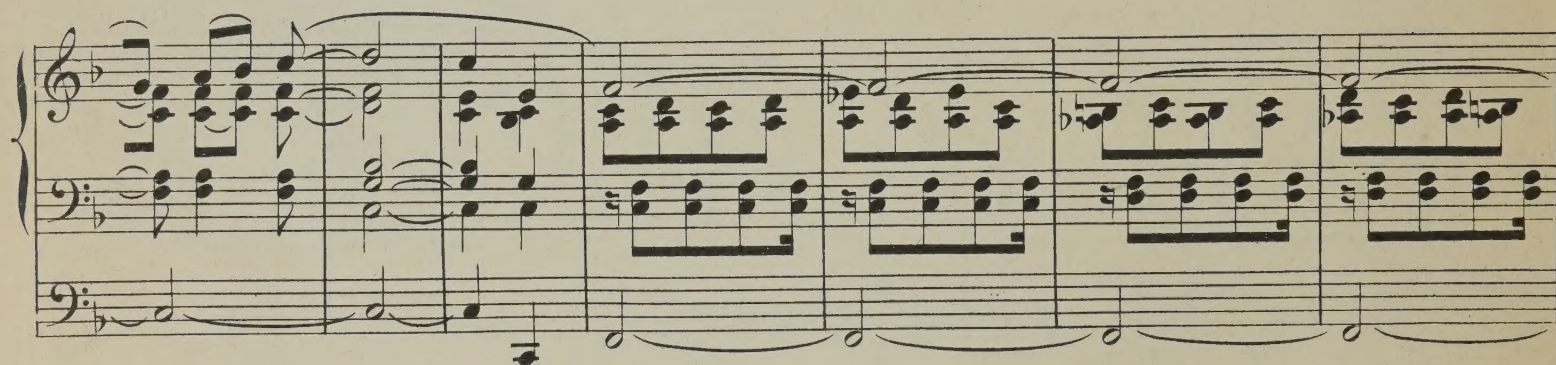
The fifth system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a complex chordal texture with many beamed notes. The middle staff is a grand staff with a treble and bass clef, also containing a complex chordal texture. The bottom staff is a single bass clef staff with a simple melodic line.



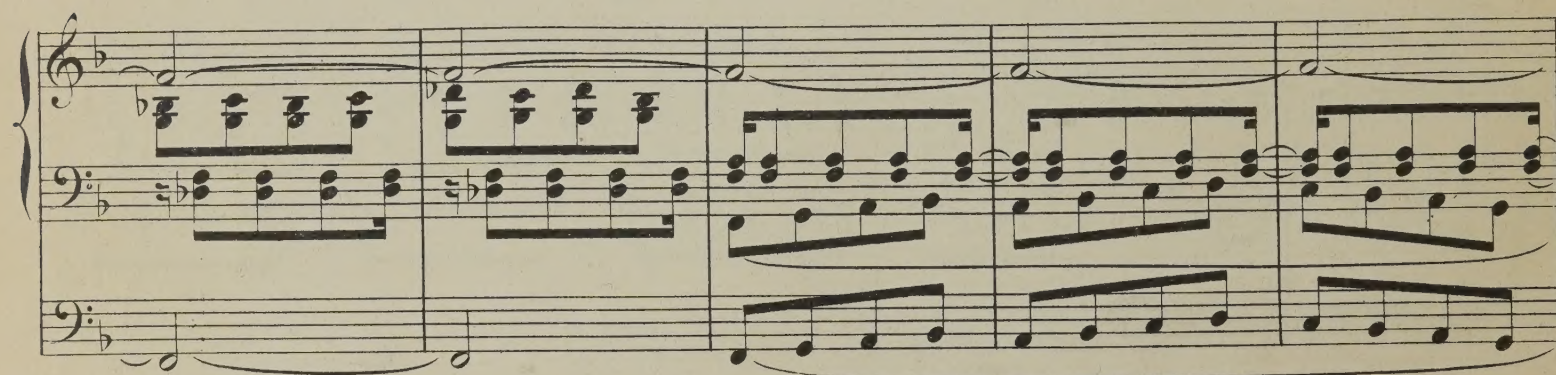
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, primarily featuring eighth and sixteenth notes with some rests. The middle staff is in bass clef and contains six measures of music, mostly consisting of chords and some moving lines. The bottom staff is in bass clef and contains six measures of music, mostly consisting of single notes and rests.



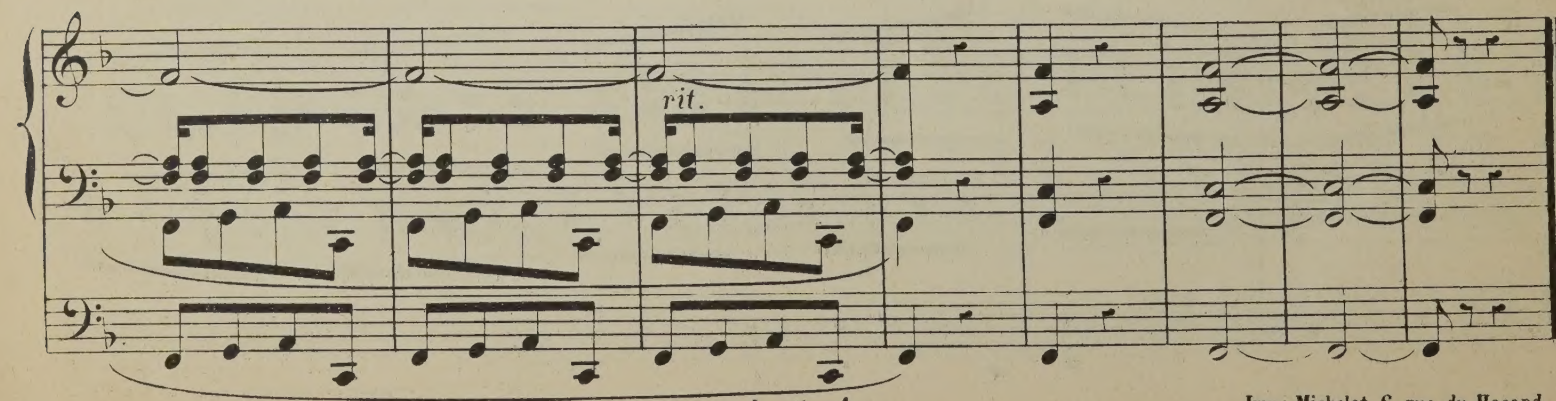
The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains six measures of music, including some chords and moving lines. The middle staff is in bass clef and contains six measures of music, including some chords and moving lines. The bottom staff is in bass clef and contains six measures of music, including some chords and moving lines.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains six measures of music, including some chords and moving lines. The middle staff is in bass clef and contains six measures of music, including some chords and moving lines. The bottom staff is in bass clef and contains six measures of music, including some chords and moving lines.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains six measures of music, including some chords and moving lines. The middle staff is in bass clef and contains six measures of music, including some chords and moving lines. The bottom staff is in bass clef and contains six measures of music, including some chords and moving lines.



The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains six measures of music, including some chords and moving lines. The middle staff is in bass clef and contains six measures of music, including some chords and moving lines. The bottom staff is in bass clef and contains six measures of music, including some chords and moving lines. The system concludes with a double bar line.

PREMIÈRE MÉDITATION (*)

pour l'ORGUE par

ALEX: GUILMANT.

OP: 20.

FIRST MEDITATION

for the ORGAN by

(6th Book.)

(6^e Livraison.)

INDICATION
DES JEUX:

RÉCIT: Voix humaine, Flûte harmonique de 8 et Flûte douce de 4 P. avec le Tremblant.
CLAVIER de BOMBARDE: Flûte harmonique de 8 P.
G^d ORGUE: Montre, Bourdon, Gambe ou Salicional et Flûte de 8 P.
POSITIF: Gambe ou Salicional avec Bourdon de 8 P.
PEDALE: *mf* Contre Basses, Flûtes et Bourdons de 16 et 8. *p* Bourdon de 16 et Flûte de 8 P.

PREPARE: { SWELL: *Vox humana* and Stop. Diap. with Tremulant. *Soft 4 F! Flute ad lib.*
GREAT: *Open and Stop. Diap. Salicional and 8 F! Flute.*
CHOIR: *Harmonic Flute.*
PEDAL: *mf 16 and 8 F! p Soft 16 and 8 F!*

Ce morceau a été exécuté par l'Auteur à l'inauguration du Grand Orgue de S^t Sulpice, à Paris. (29 Avril 1862.)

This piece was performed by the Composer at the inauguration of the Grand Organ in the Church of S^t Sulpice, Paris. (29 April 1862.)

N. B. Cette Méditation peut également s'exécuter sur un Orgue à trois claviers. Pour cela, il faut jouer sur le G^d Orgue ce qui est indiqué pour le Positif, en ayant soin d'ôter la Montre et la Flûte, et sur le Positif, ce qui est indiqué pour le Clavier de Bombarde. Dans ce cas, il ne faut mettre que la Flûte harmonique de 8 au Positif.

MANUALE.

PEDALE.

Andante con moto. (♩ = 66)

(*) Reproduction autorisée par l'Editeur de la Revue de Musique Sacrée. (E. REPOS, 70, rue Bonaparte, à Paris.)

This page of musical notation consists of five systems, each containing three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "rit." and "a tempo." The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system continues this pattern with some changes in the bass line. The third system introduces a "rit." (ritardando) marking in the treble staff and an "a tempo." (allegretto) marking in the bass line. The fourth system shows a continuation of the melodic and rhythmic themes. The fifth system concludes the page with a final melodic flourish in the treble staff and a sustained bass line.

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some octaves in the bass staff. The tempo is marked 'a tempo'.

Second system of musical notation, measures 7-12. The music continues with the same instrumentation and key signature. The melody is in the treble staff, with some octaves in the bass staff. The tempo is marked 'a tempo'.

Third system of musical notation, measures 13-18. The music continues with the same instrumentation and key signature. The tempo is marked 'a tempo'. There is a 'rit.' (ritardando) marking in measure 15. The instrumentation changes to 'G^l O. Diap. and Fl. in.' in measure 16.

Fourth system of musical notation, measures 19-24. The music continues with the same instrumentation and key signature. The tempo is marked 'a tempo'. There is a 'rit.' (ritardando) marking in measure 19. The instrumentation changes to 'G^l O. Diap. and Fl. in.' in measure 20. The music is marked 'Cl: de Bombarde.' and 'Ch.' in measure 21. The tempo is marked 'a tempo'.

Fifth system of musical notation, measures 25-30. The music continues with the same instrumentation and key signature. The tempo is marked 'a tempo'. There is a 'rit.' (ritardando) marking in measure 25. The instrumentation changes to 'G^l O. Diap. and Fl. in.' in measure 26. The music is marked 'Cl: de Bombarde.' and 'Ch.' in measure 27. The tempo is marked 'a tempo'.

First system of a musical score. It features three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature has two sharps (F# and C#). The first staff has markings "Récit." and "Pos:". The second staff has markings "Sw." and "G.O.". The third staff has markings "Sw." and "G.O.". The music consists of various note values and rests, with some notes beamed together.

Second system of the musical score. It features three staves: a grand staff and a single bass staff. The key signature has two sharps. The first staff has a marking "pp" (pianissimo). The second staff has a marking "cre" (crescendo). The third staff has markings "scen" (scene) and "do." (do). The music includes various note values and rests, with some notes beamed together.

Third system of the musical score. It features three staves: a grand staff and a single bass staff. The key signature has two sharps. The first staff has markings "f" (forte) and "dim" (diminuendo). The second staff has markings "G.O." and "Pos:". The third staff has markings "G.O." and "Pos:". The music includes various note values and rests, with some notes beamed together.

Fourth system of the musical score. It features three staves: a grand staff and a single bass staff. The key signature has two sharps. The first staff has markings "pp" (pianissimo) and "Bomb: Ch." (Bomb: Chorus). The second staff has markings "Ch. Bomb:". The third staff has markings "Ch. Bomb:". The music includes various note values and rests, with some notes beamed together.

Fifth system of the musical score. It features three staves: a grand staff and a single bass staff. The key signature has two sharps. The first staff has markings "Récit." and "Sw.". The second staff has markings "Récit." and "Sw.". The third staff has markings "Récit." and "Sw.". The music includes various note values and rests, with some notes beamed together.

91

This page contains measures 1 through 16 of the musical score for 'L'Espresso'. The score is written for three systems, each with three staves (treble, alto, and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Specific markings include 'Récit. Sw.' (Recitative, Swell), 'Pos:' (Positivo), 'Bomb: Ch.' (Bombardino, Chorus), and 'G.O.' (Grande Organo). The score is characterized by its complex, layered texture and use of woodwind and organ sounds.

a tempo.

G^d O.

G^t add O, Diap. and Fl. (Tirasse du G^d O.)

mf

G^t to Ped.

Ch. Bomb:

G^t O, Diap. and Fl. in. Pos: (sans Tirasse.)

Récit. Su.

p

Ped. Uncoupled.

(A. G. 1.)

G^t O.
 Pos:
 (7)
 Bomb:
 Ch.
 Pos:
 G^t O.
 G. O.
 G. O.
 add O, Dimp. Ft. and Stop. Dirp. 16 F!
 ajoutez Bourdon 16 P.
 (Tirasse au G^d O.)
 mf G^t to Ped.
 (A. G. 4.)

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 3/4 time. It features a treble and bass staff with a grand staff. The melody is in the treble, and the bass line is in the bass. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Second system of musical notation, measures 7-12. The music continues with the same key and time signature. The melody in the treble staff shows some chromatic movement, while the bass line remains a steady eighth-note accompaniment.

Third system of musical notation, measures 13-18. The music continues with the same key and time signature. The melody in the treble staff shows some chromatic movement, while the bass line remains a steady eighth-note accompaniment.

accouplez le Récit au G^d O.
Siv. to G^t

Fourth system of musical notation, measures 19-24. The music continues with the same key and time signature. The melody in the treble staff shows some chromatic movement, while the bass line remains a steady eighth-note accompaniment.

Fifth system of musical notation, measures 25-30. The music continues with the same key and time signature. The melody in the treble staff shows some chromatic movement, while the bass line remains a steady eighth-note accompaniment.

G^t Salicional
and Stop. Diap. 8 F^t only. Sw. Uncoupled.

rit. a tempo.

Pos: Salicional.
(ôtez l'accouplement du Récit.)

G^t Salic. in.
Bomb:

(9)

Ch. Dulciana only.
Pos:

G^t
Bomb:

95

Récit.

Str.

pp (sans Tirasse.)
Ped. Uncoupled.

Ch. Pos:

G^t Bomb:

Pos:

Bomb:

Pos:

Bomb:

pp

rall.

ppp

DEUXIÈME MÉDITATION

pour l'ORGUE par

ALEX: GUILMANT.

(6^{me} Livraison.)

OP. 20.

SECOND MEDITATION

for the ORGAN by

(6th Book.)INDICATION
DES JEUX:

RÉCIT: Flûte harm: et Trompette de 8 P. avec le Tremblant.
 G^d ORGUE: Bourdon ou Fl: harm: de 8 et Salicional de 8 P.
 (N. B. Les timbres des jeux de ces deux Claviers doivent
 d'égale force.)
 PÉDALE: Flûtes de 16 et 8 P.

PREPARE: { SWELL: Harmonic Flute and Cornopean, with Tremulant.
 GREAT: Harmonic Flute, Clarabella and Salicional.
 PEDAL: Soft 16 and 8 F!
 (The Stops on these two manuals should be of equal strength.)

Adagio. (♩ = 60)

MANUALE.

PEDALE.

The musical score is written for organ. It begins with a key signature of two sharps (D major) and a common time signature. The tempo is Adagio, with a metronome marking of 60 beats per minute. The score is divided into four systems. The first system shows the Manual and Pedal parts. The second system includes a 'Récit. Siv.' section. The third and fourth systems continue the musical development. The score is marked with 'p' for piano and 'G.O.' for Grand Orgue.

Recit.
Sw.

Sw.
Recit.

Recit.
Su.

dim. e rall.

pp

(A. G. 1)

Boulogne - s - mer 23 7^h 1866.

CAPRICE

pour l'ORGUE par | for the ORGAN by
ALEX: GUILMANT.

(6^e Livraison.)

OP. 20.

(6th Book)

INDICATION
DES JEUX: { CLAVIER III: (RÉCIT) Bourdon de 8 et Trompette (ou Bas-
son-Hautbois.)
CLAVIER II: Salicional de 8.
CLAVIER I: Bourdon et Flûte harmonique de 8 P.
PÉDALE: Bourdons de 16 et 8 Flûte de 8 P.

(N. B. Les jeux des Claviers I et II doivent être d'égale force.)

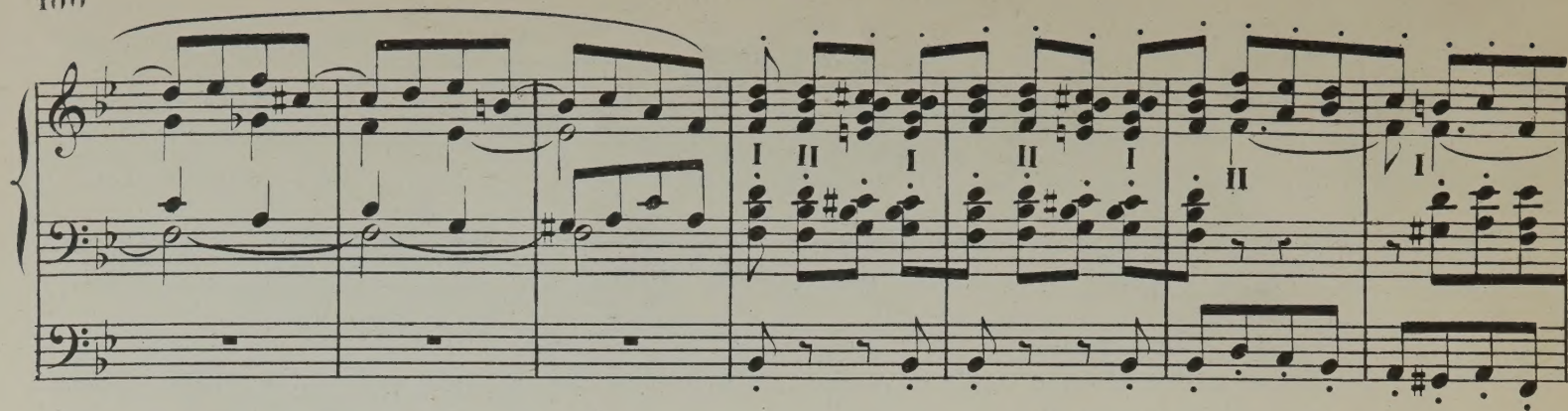
PREPARE: { MANUAL III: (SWELL) Stop. Diap. and Cornopean (or Oboe)
MANUAL II: Salicional.
MANUAL I: Flute 8 F^t
PEDAL: Soft 16 and 8 F^t

(N. B. Stops of manuals I and II should be of equal strength.)

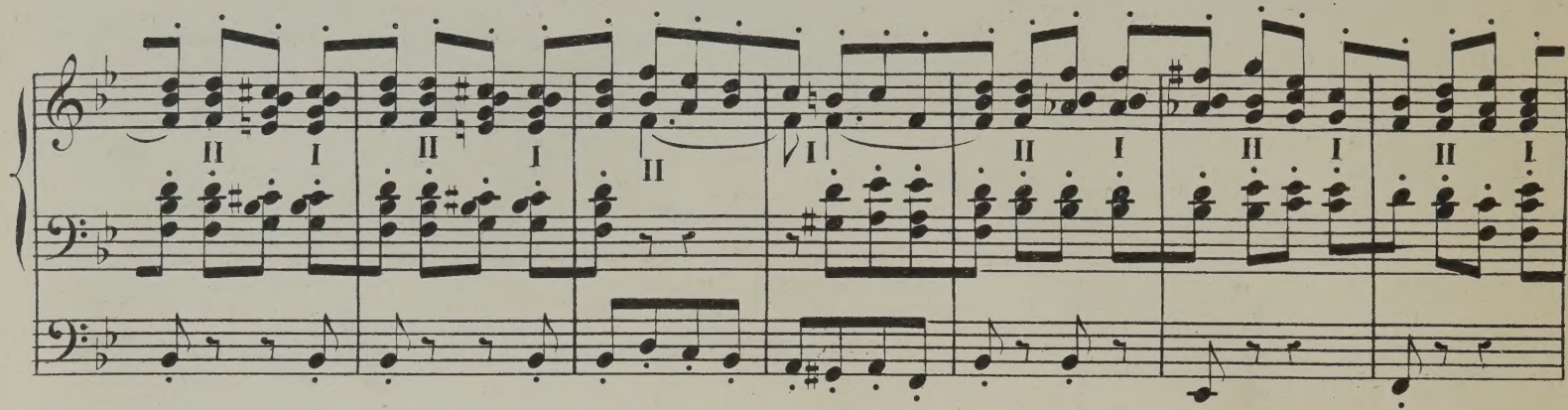
Allegretto (♩ = 104)

MANUALE.

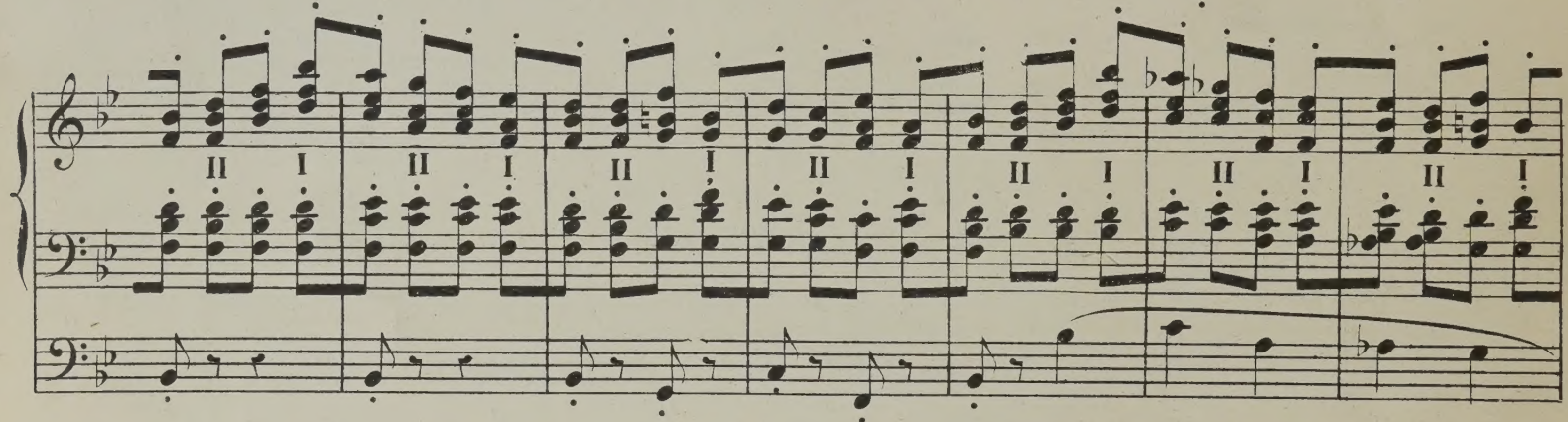
PÉDALE.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes. Fingerings are indicated by Roman numerals I and II above the notes. The system concludes with a double bar line.



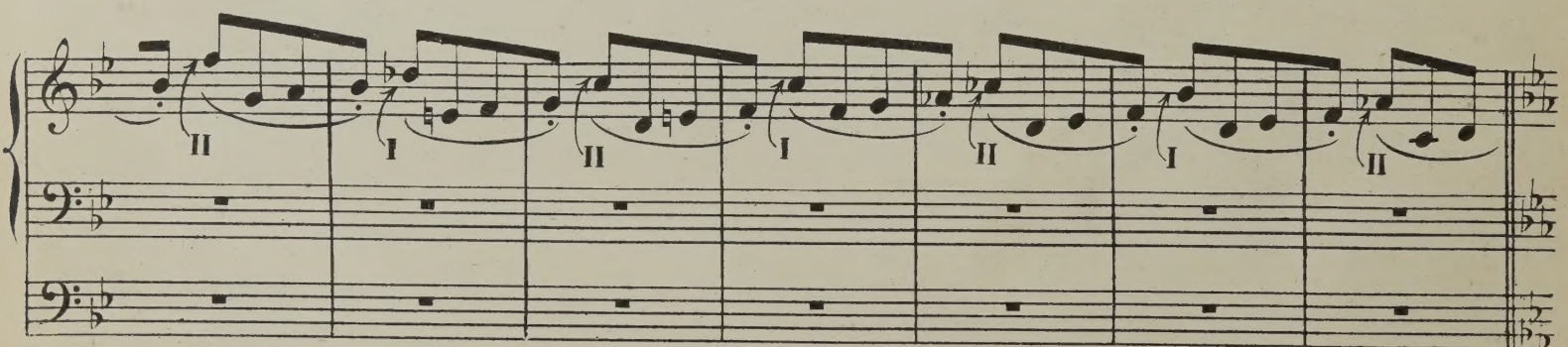
The second system of musical notation continues the piece with three staves. It maintains the same key signature and complex rhythmic patterns. Fingerings (I, II) are clearly marked throughout the system. The system ends with a double bar line.



The third system of musical notation continues the piece with three staves. The musical texture remains dense with rapid passages. Fingerings (I, II) are indicated for various notes. The system concludes with a double bar line.



The fourth system of musical notation continues the piece with three staves. The notation includes many beamed notes and slurs. Fingerings (I, II) are indicated. The system ends with a double bar line.



The fifth system of musical notation is the final system on the page, consisting of three staves. It features a series of slurred, beamed notes. Fingerings (I, II) are indicated. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

(15)

I

Clav: I et II accouplés.

Manuals I and II coupled.

p

III

III

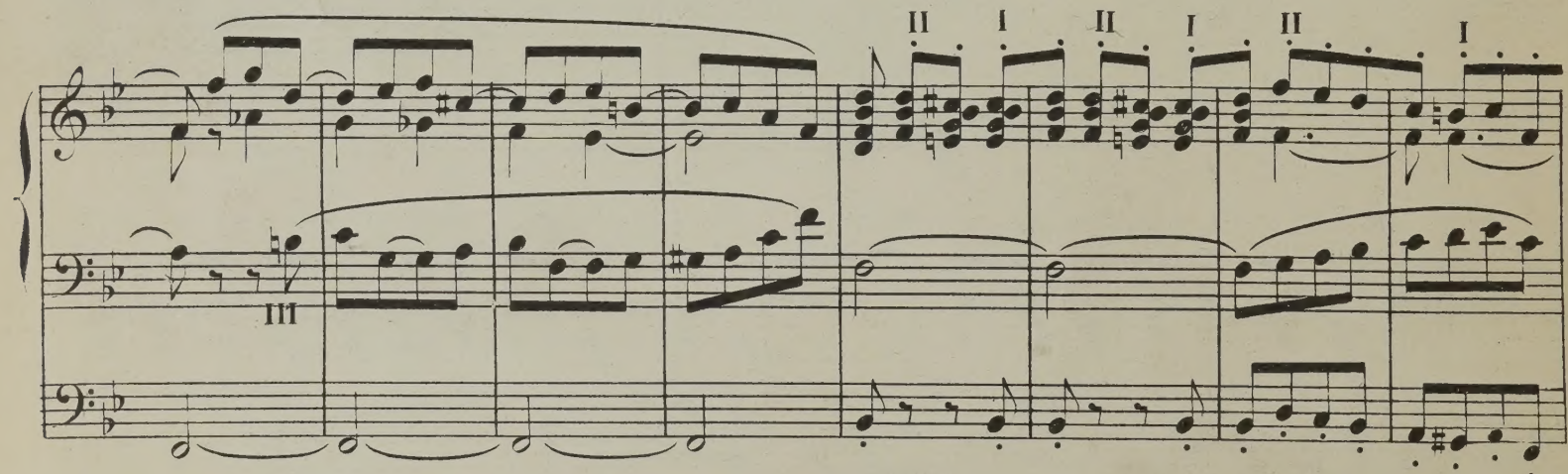
rit.



First system of musical notation, featuring three staves. The top staff contains complex chordal textures with fingerings I, II, and I. The middle staff has a melodic line with fingerings II and III. The bottom staff provides a bass line with fingerings II and I.



Second system of musical notation, featuring three staves. The top staff continues the complex chordal textures with fingerings I, II, and I. The middle staff has a melodic line with fingerings III, II, and I. The bottom staff provides a bass line with fingerings II and I.



Third system of musical notation, featuring three staves. The top staff continues the complex chordal textures with fingerings II, I, II, I, II, and I. The middle staff has a melodic line with fingerings III, II, and I. The bottom staff provides a bass line with fingerings II and I.



Fourth system of musical notation, featuring three staves. The top staff continues the complex chordal textures with fingerings II, I, II, I, II, I, II, I, II, I, II, and I. The middle staff has a melodic line with fingerings II, I, II, I, II, I, II, I, II, I, II, and I. The bottom staff provides a bass line with fingerings II and I.

First system of musical notation, measures 1-6. The system consists of three staves: a grand staff (treble and bass clef) and a single bass clef staff. The music is in 3/4 time and B-flat major. Fingerings are indicated by Roman numerals I and II above the notes. The grand staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The single bass staff has a simpler, more rhythmic accompaniment.

Second system of musical notation, measures 7-12. The system continues the three-staff format. Measures 7-11 show the continuation of the complex melodic patterns in the grand staff. Measure 12 shows a change in the texture, with the grand staff having fewer notes and the single bass staff becoming more active.

Third system of musical notation, measures 13-18. Measures 13-17 continue the melodic development. Measure 18 features a *pp* (pianissimo) dynamic marking and a change in the texture, with the grand staff holding sustained chords and the single bass staff moving.

Fourth system of musical notation, measures 19-24. Measures 19-23 consist of sustained chords in the grand staff and a moving line in the single bass staff. Measure 24 is the final measure of the system, featuring a *3. F^{te} in.* marking and the instruction *ôtez les 8 pieds* (remove the 8 feet).

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FOR THE
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1^{re} LIVRAISON (Op.39)

Communion *en mi mineur*.
Marche *en ré majeur*.
Offertoire *en la majeur*.
Élévation *en fa majeur*.
Deux Antiennes.

2^e LIVRAISON (Op.41)

Offertoire *en ut* sur des Noëls.
Élévation *en mi mineur*.
Magnificat, six versets *en sol majeur*.
Marche de procession *en la majeur*.
Prélude *en mi b*.

3^e LIVRAISON (Op.46)

2^e Marche funèbre *en ut mineur*.
Mélodie *en sol majeur*.
Marche *en fa majeur*.
Prière *en si b*.
Communion *en ré majeur*.
Strophe pour l'Hymne *Iste confessor*.
Cantabile *en fa majeur*.

4^e LIVRAISON (Op.47)

Canzona *en fa mineur*.
Offertoire *en mi b*.
Sortie *en fa majeur*.
Absoute *en mi mineur*.

5^e LIVRAISON (Op.49)

Grand chœur triomphal *en la majeur*.
Choral *en sol majeur*.
Ite missa est.
Offertoire *en ut mineur*.

6^e LIVRAISON (Op.50)

Offertoire sur « O filii » pour la Fête de Pâques.
Invocation *en mi b*.
Quatre versets.
Madrigal *en mi b*.

7^e LIVRAISON (Op.52)

Grand chœur dans la tonalité grégorienne.
Offertoire *en ré majeur*.
Andante con moto *en fa majeur*.
Verset *en mi b*.
Sortie pour la fête de l'Assomption.

8^e LIVRAISON (Op.55)

Fuga alla Hændel *en fa majeur*.
Allegretto *en si majeur*.
Prière *en la b*.
Allegro non troppo *en la mineur*.

9^e LIVRAISON (Op.56)

Scherzo symphonique *en ut majeur*.
La Crèche, pastorale et adoration.
Chant élégiaque *en fa mineur*.

10^e LIVRAISON (Op.57)

Allegro moderato e pastorale *en mi majeur*.
Marche *en ré majeur*.
Strophes pour l'Hymne de l'Ascension.
Méditation *en si mineur*.

11^e LIVRAISON (Op.58)

Prélude et Fugue *en mi mineur*.
Epithalame.
Andante con moto *en mi b*.

12^e LIVRAISON (Op.59)

Marche aux Flambeaux.
O salutaris Hostia, Élévation.
Communion sur *Ecce panis*.

Livraison.

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MORCEAU DE CONCERT.

Prélude, Thème, Variations et Final

pour l'Orgue par

ALEX: GUILMANT.

(7^e LIVRAISON.)

(ŒUVRE 24.)

PRÉLUDE.

All^o moderato: (♩ = 72)

MANUALE.

Plein jeu
(Claviers accouplés.) *f* G^d 0.

PEDALE.

Jeux de fonds de 32, 16, 8 et 4 P. (Tirasses)

This is a handwritten musical score on aged paper, consisting of five systems of staves. Each system typically contains three staves: a grand staff (treble and bass clef) for piano accompaniment and a single staff for the vocal line. The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one sharp (F#). The piano part features intricate textures with rapid runs and arpeggiated figures. The vocal line is more melodic, often following the upper voice of the piano accompaniment. In the final system, the vocal line includes the lyrics "Récit. Deux doux." and the instruction "ritenuto." with a dynamic marking of *p* (piano). The score shows signs of age, including some staining and ink bleed-through from the reverse side.

THÈME.

INDICATION DES JEUX: **Récit:** Jeux doux de 8 P.
Positif: Clarinette et Flûte de 8 P; ou Basson de 16 P. en jouant une octave plus haut.
Pédale: Jeux doux de 16 et 8 P.

And^{te} con moto. (♩ = 92)

MANUALE.

Pos:

Récit.

PÉDALE.

p

Pos:

Récit.

Pos:

1^{re} VARIATION.

INDICATION DES JEUX: { **Récit:** Trompette et Flûte.
Positif ou G^d Orgue: Jeux doux de 8 et 4 Pieds.
Pédale: Flûtes et Bourdons de 16, 8 et 4 Pieds.

Allegretto. ($\text{♩} = 76$)

MANUALE.

Pos:

P Pos:

Récit.

PÉDALE.

This page contains a handwritten musical score for a piece in G major, identified by the number 6 in the top left corner. The score is written on four systems of staves, each system consisting of a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a historical style, with many notes beamed together in groups, suggesting a fast or rhythmic passage. The key signature is one sharp (F#), indicating G major. The time signature is not explicitly written but appears to be common time (C). The score includes two vocal parts: a soprano part (top staff of each system) and a bass part (bottom staff of each system). The piano accompaniment is written in the grand staff. The markings "Pos:" and "Récit." are used to indicate different sections or styles of performance. "Pos:" appears in the first and third systems, while "Récit." appears in the second system. The notation includes various note values, rests, and dynamic markings, all written in ink on aged paper.

Pos:

Récit.

Pos:

2^e VARIATION.

7

And^{te} sost^{te} (♩ = 63)

MANUALE.

pp Voix célestes.

Jeux doux de 16 et 8 P.

PEDALE.

pp

pp

Cresc.

Dim.

Cresc.

Dim.

Rit.

pp

3^e. VARIATION.

MANUALE.

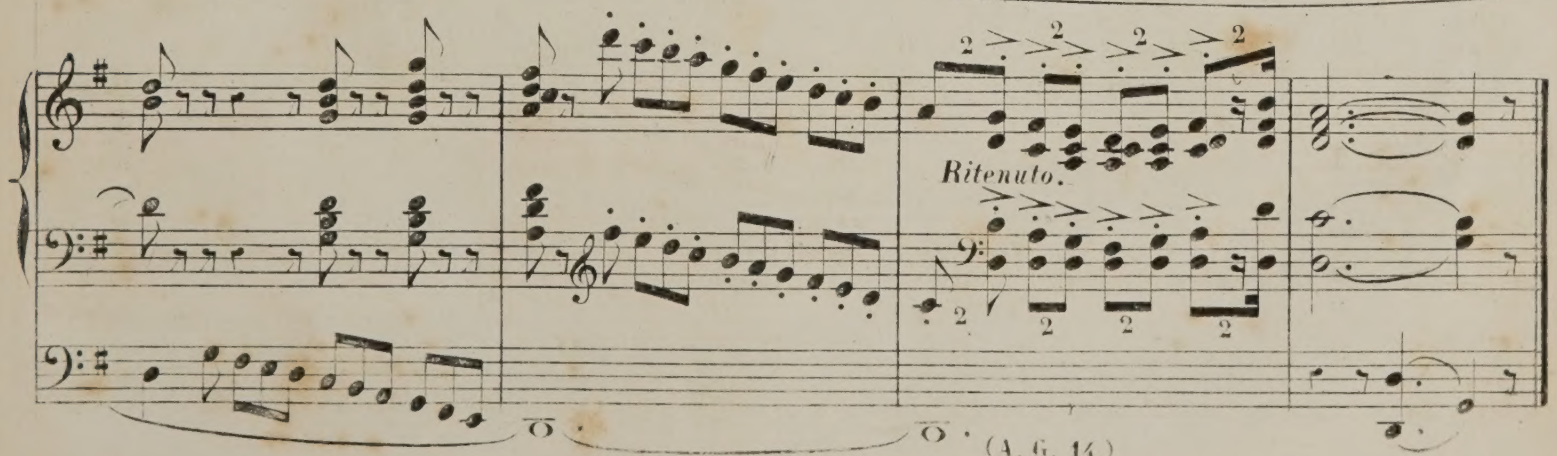
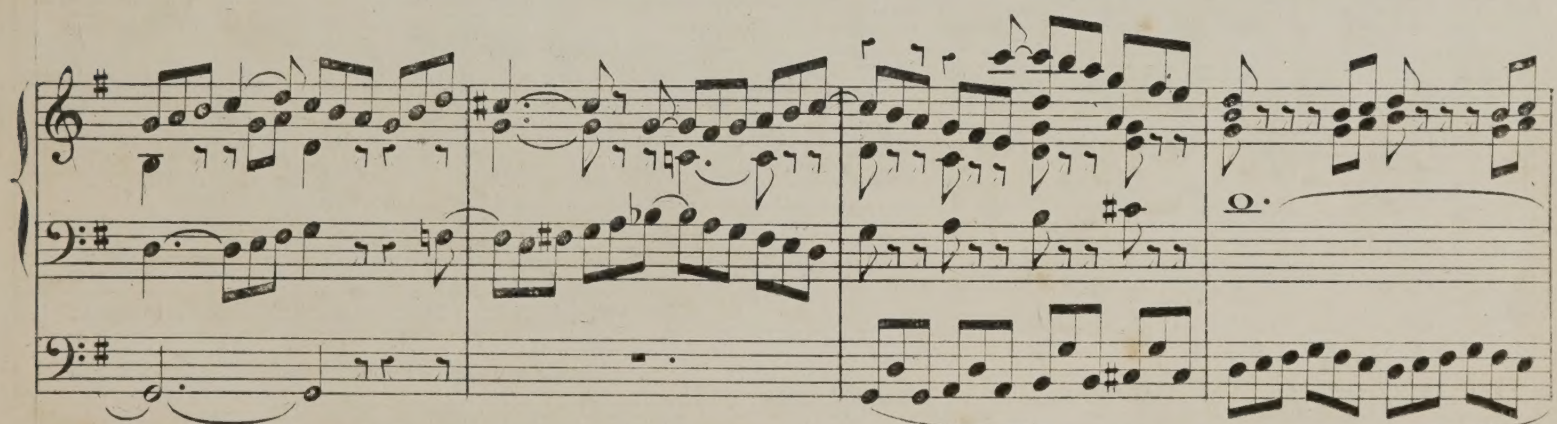
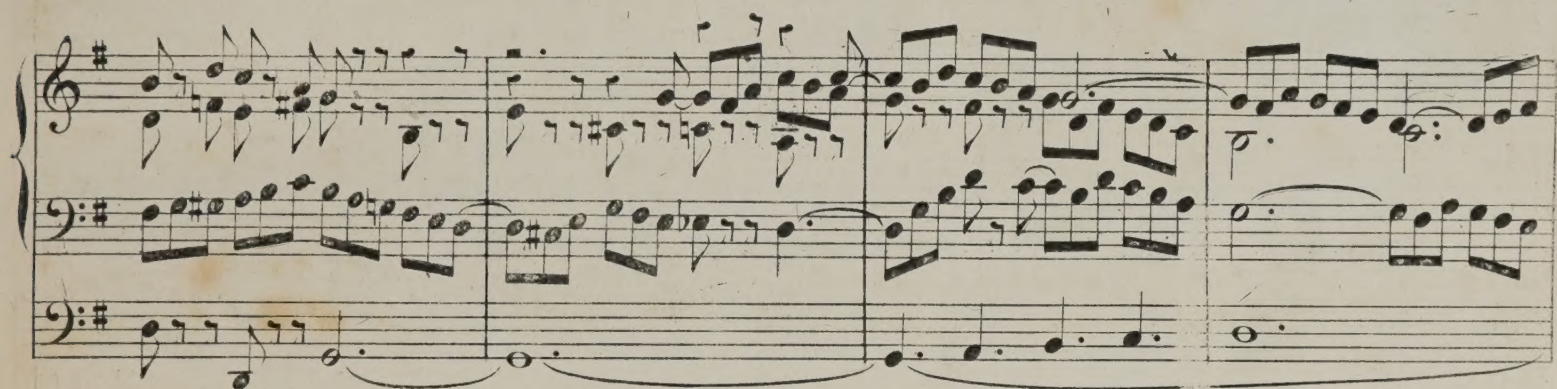
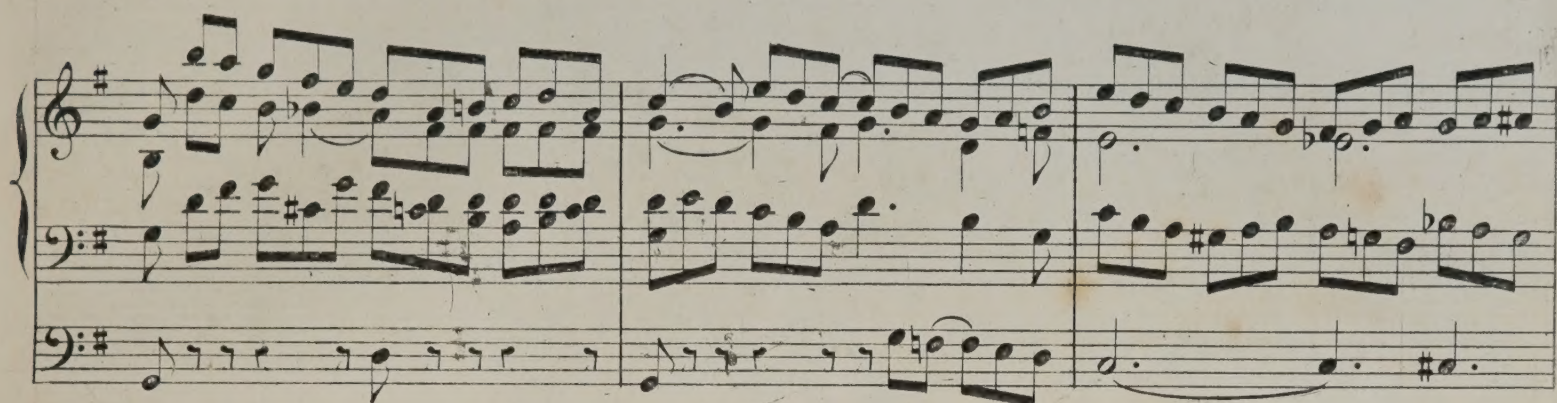
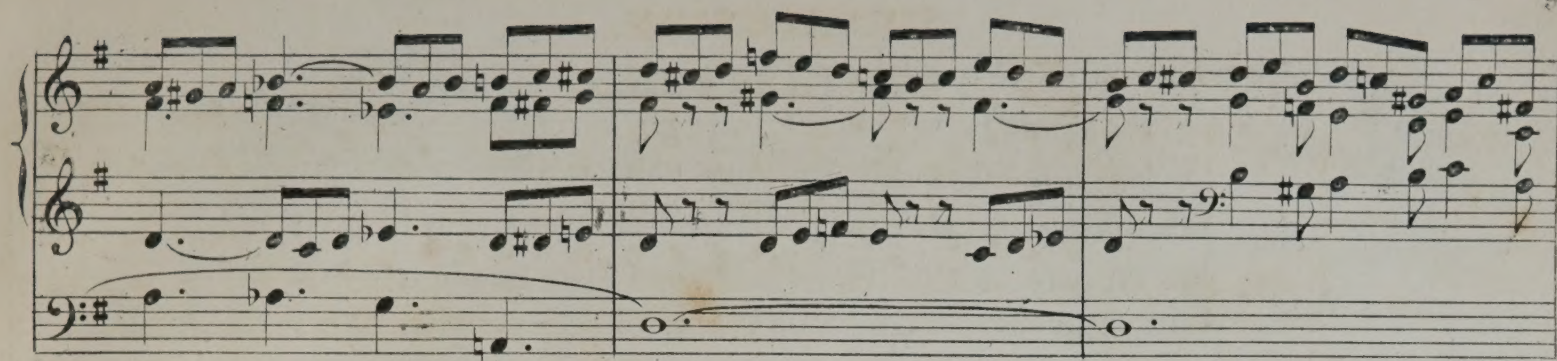
All^o. (♩ = 104)*mf* G^d 0.

Fonds de 8 et 4 P.

Sempre staccato.

PEDALE.

Fonds de 16, 8 et 4 P. et tirasses du G^d 0.



4^e VARIATION.

INDICATION DES JEUX:

Récit: Voix humaine, Bourdon de 8 et Flûte douce de 4 P. avec Tremblant.**Positif** ou **G^d Orgue:** Salicional ou Gambe de 8 P.**G^d Orgue** ou **Positif:** Bourdon ou Flûte harmonique de 8 P.**Pédale:** Flûte, Bourdon ou Violoncelle de 8 P. (Flûte de 4 P. *ad libitum*.)

MANUALE.

PEDALE.

Adagio. (♩ = 54)

Pos:

G^d O.

Pos:

G^d O.G^d O.

p

G^d O.

Pos:

G^d O.

rit.

Récit.

pp

Pos:

G^d O.

Pos:

This page contains four systems of musical notation, each consisting of three staves (treble, bass, and a lower bass staff). The music is written in G major (one sharp) and 4/4 time.

- System 1:** Features rapid sixteenth-note passages in the upper staves. Markings include *G^d0.* (first staff), *Pos.* (second staff), *G^d0.* (third staff), and *Pos:* (fourth staff).
- System 2:** Continues the rapid sixteenth-note passages. The lower staves provide harmonic support with slower-moving lines.
- System 3:** The tempo changes to *Rall.* (Ritardando). The music becomes more melodic. The marking *Récit.* (Recitativo) appears at the end of the system. The lower staves have long rests.
- System 4:** The tempo returns to *a tempo.* The music features more complex rhythmic patterns. Markings include *Pos:* (first staff), *G^d0.* (second staff), *Pos:* (third staff), *G^d0.* (fourth staff), and *pp* (pianissimo) at the end.

Pos:

p

G^d0.

ritenuto.
Pos: M.G.

Récit.

43
34
5-

FINAL

GRAND CHOEUR.

All^o assai. (♩. = 112)

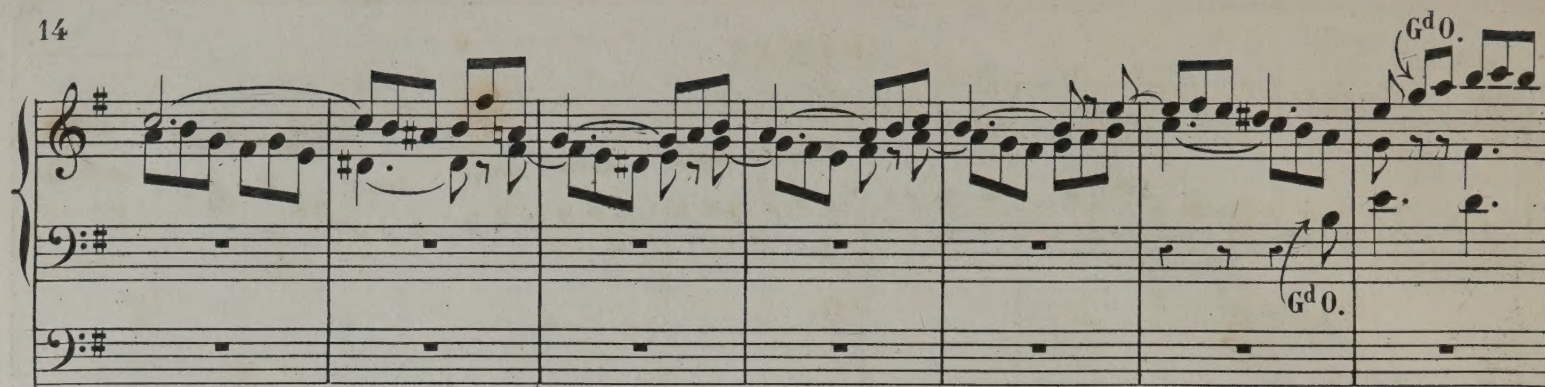
MANUALE.

PEDALE.

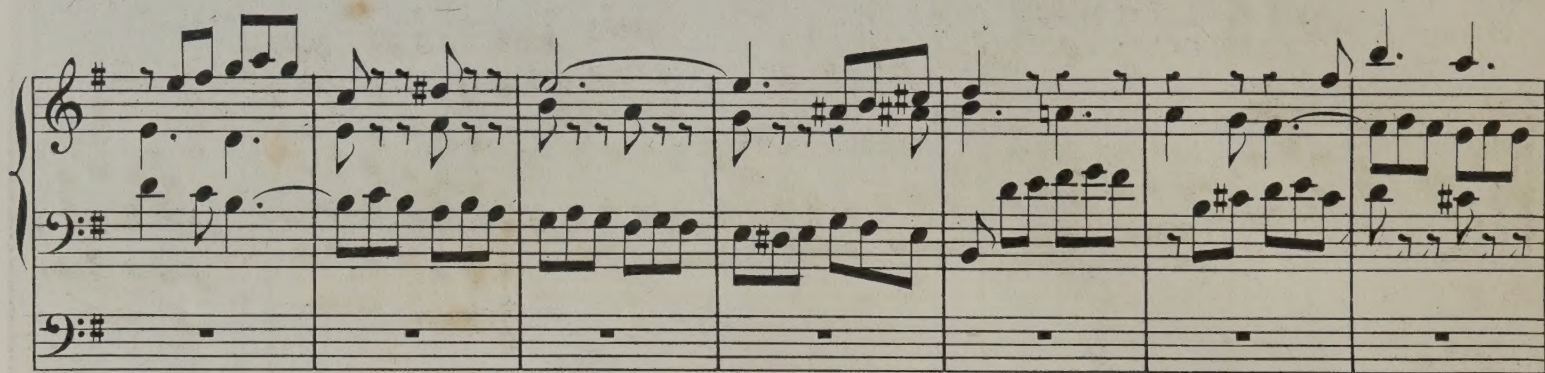
ff G^d 0.

(Tirasse.)

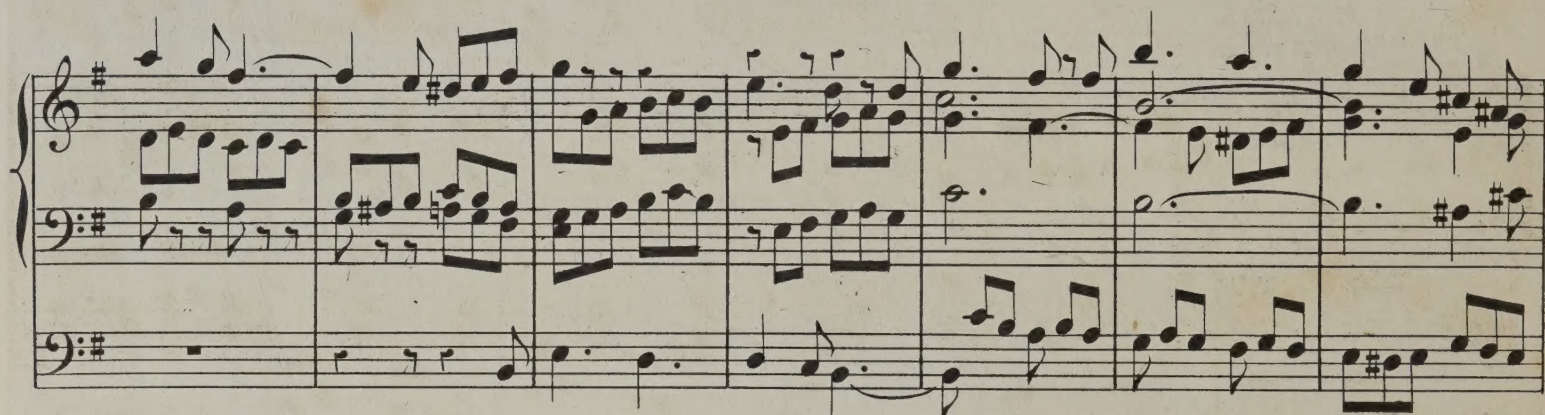
f Recit
ou Pos:



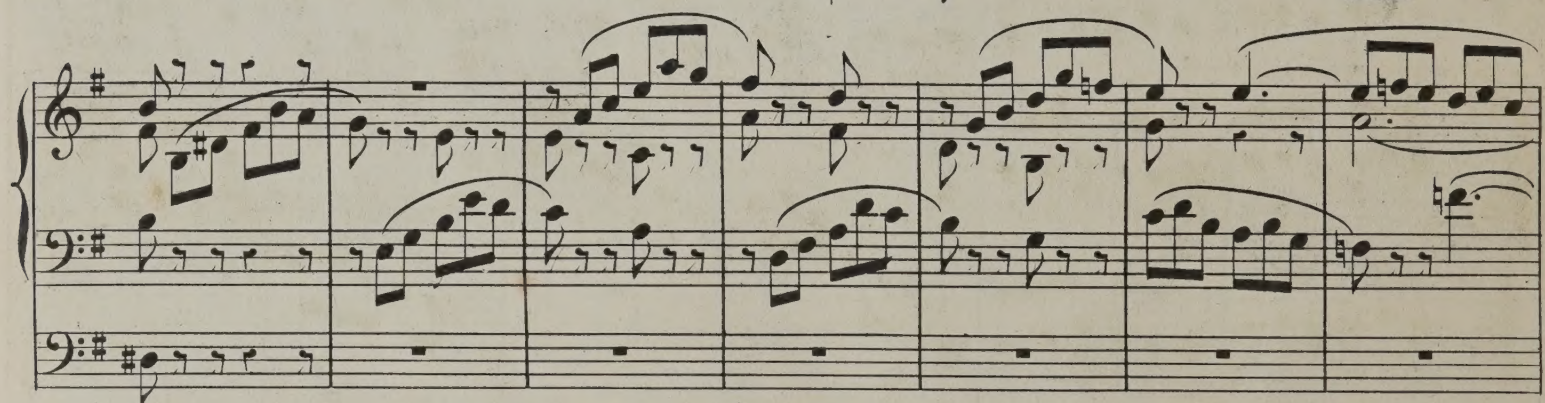
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). They contain mostly whole and half notes, with some rests.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the bass accompaniment, featuring more active sixteenth-note patterns.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the bass accompaniment, with the bottom staff showing more complex rhythmic patterns.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the bass accompaniment, featuring a mix of eighth and sixteenth notes.



The fifth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the bass accompaniment. The bottom staff has a treble clef for the last two measures, indicating a change in register.

Otez les Jeux d'anches de la Pédale, et la tirasse.

Récit.

f dim. *p*

Récit. *p*

G^d0. ou Pos:

G^d0. ou Pos:

G^d0. ou Pos:

Récit.

f *Dim.* *p*

Récit.

G^d0. ou Pos:

G^d0. ou Pos:

G^d0. ou Pos:

f *Récit.*

p *ff* *G^d0.*

Récit *ff Anches et tirasse.*

Piu animato.

Largo e maestoso. (♩ = 56)

17

The musical score is written for piano on three systems. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo e maestoso.' with a note value of 56 (♩ = 56). The first system includes the instruction 'fff tutta la forza.' in the treble staff. The second system continues the piece. The third system also continues the piece. The fourth system begins with the instruction 'Adagiosissimo.' and 'rit.' in the treble staff. The fifth system concludes the piece with a double bar line. The score is printed on three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Largo e maestoso.' with a note value of 56 (♩ = 56). The first system includes the instruction 'fff tutta la forza.' in the treble staff. The second system continues the piece. The third system also continues the piece. The fourth system begins with the instruction 'Adagiosissimo.' and 'rit.' in the treble staff. The fifth system concludes the piece with a double bar line.

8

à Monsieur ALPHONSE MAILLY,
Professeur d'Orgue au Conservatoire Royal de Bruxelles.

MARCHE NUPTIALE

(8^e LIVRAISON.)

pour l'Orgue par

(ŒUVRE 25.)

ALEX: GUILMANT.

INDICATION DES JEUX:

Récit: Fonds de 8 P. avec Gambe et Hautbois. (Trompette, préparée.)

Positif: Flûte harmonique de 8 P. (Anches.)

G^d Orgue: Bourdon, Flûte harmonique de 8 P. accouplés au Récit et au Pos: (Grand-Chœur.)

Pédale: Flûtes et Bourdons de 16 et 8 P. (Anches.)

MANUALE.

PÉDALE.

Allegro. (♩ = 104)

pp (Récit.)

ajoutez Salicional au Pos:

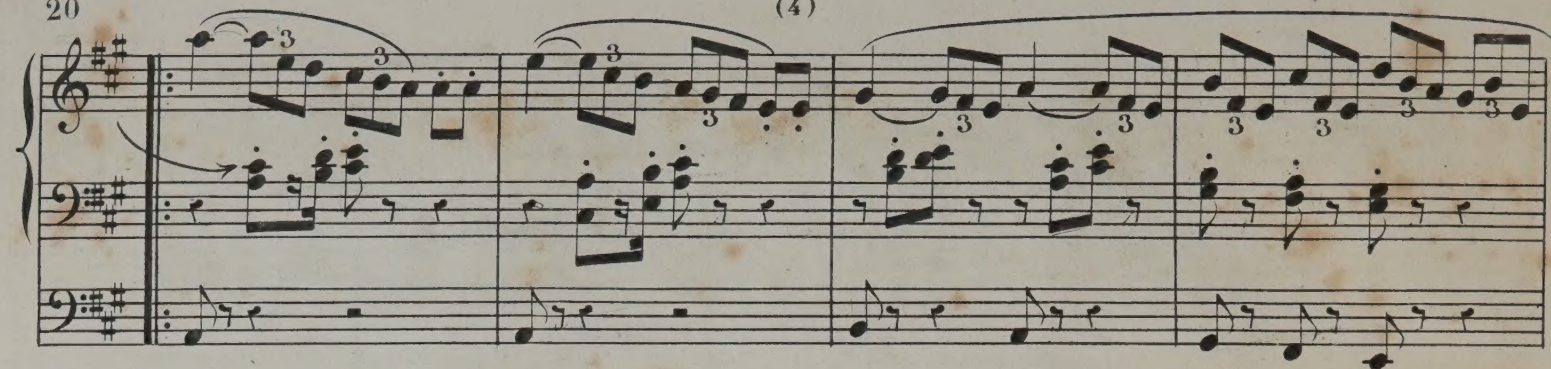
First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a rhythmic accompaniment. The word "Cre" is written above the treble staff in the third measure.

Second system of musical notation. Treble and bass staves. The treble staff has the lyrics "- seen -" and "do." written below it. The word "G^d O." is written above the treble staff in the third measure. The bass staff continues the accompaniment.

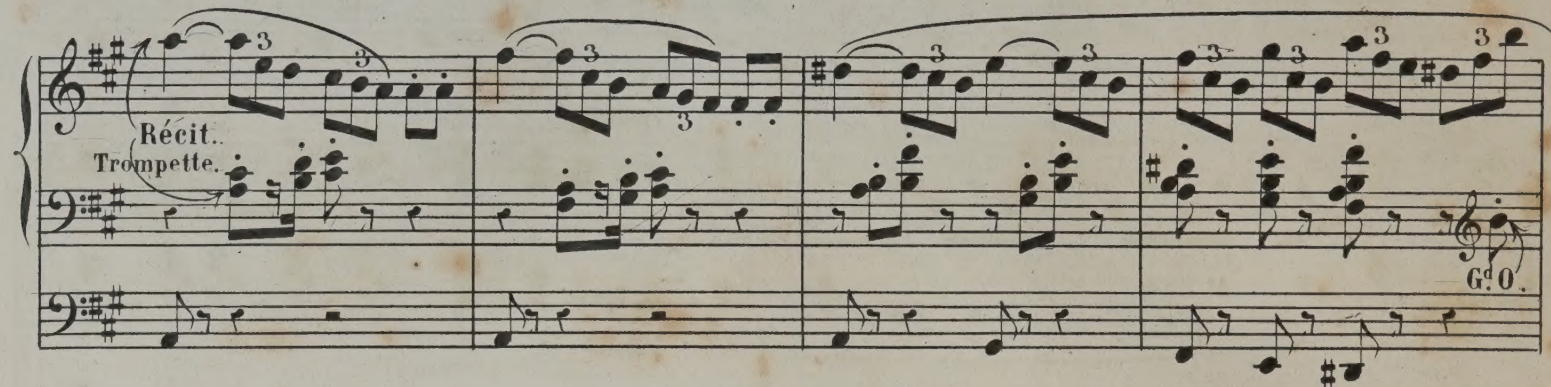
Third system of musical notation. Treble and bass staves. The word "ajoutez Montre 8." is written above the treble staff in the fourth measure. The treble staff has the lyrics "Cre" and "scen -" written below it. The bass staff continues the accompaniment.

Fourth system of musical notation. Treble and bass staves. The treble staff has the lyrics "- do." written below it. The bass staff continues the accompaniment.

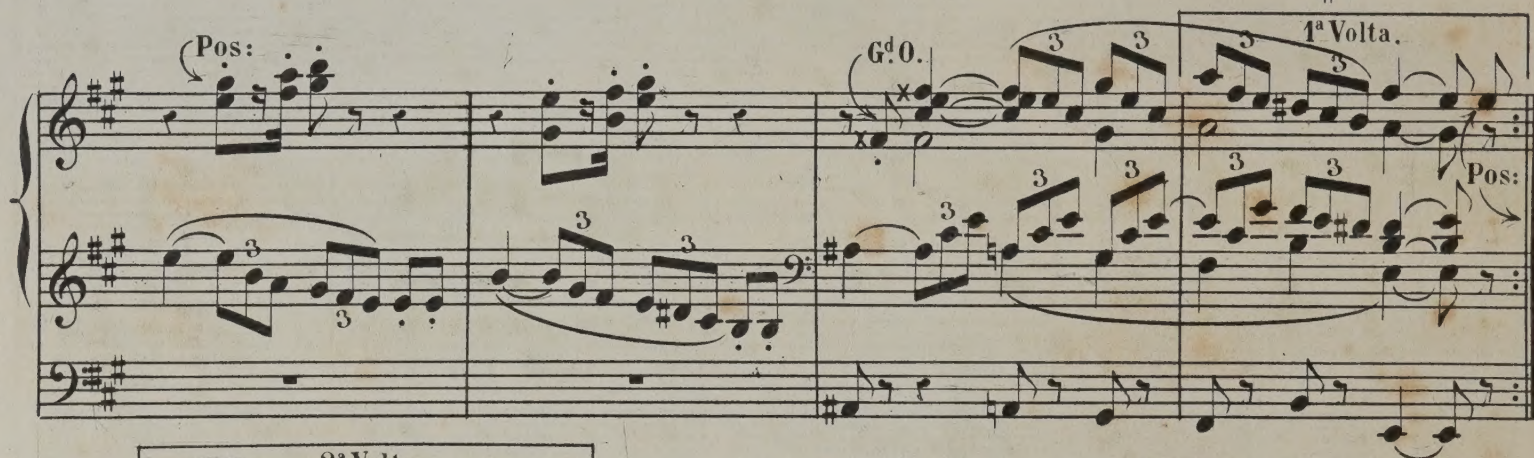
Fifth system of musical notation. Treble and bass staves. The treble staff has the lyrics "Di - mi - nu - en - do.. pp" written below it. The word "Récit." is written above the treble staff in the fourth measure. The bass staff continues the accompaniment. The system ends with a double bar line and a key signature change to one sharp (F#).



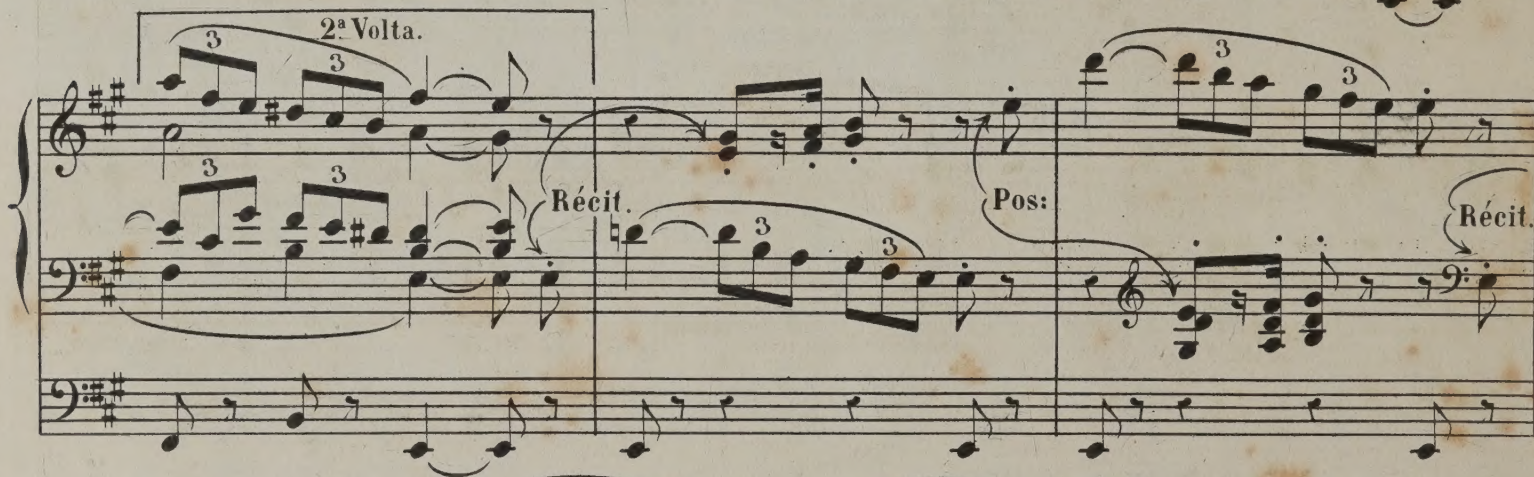
First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The key signature has two sharps (F# and C#).



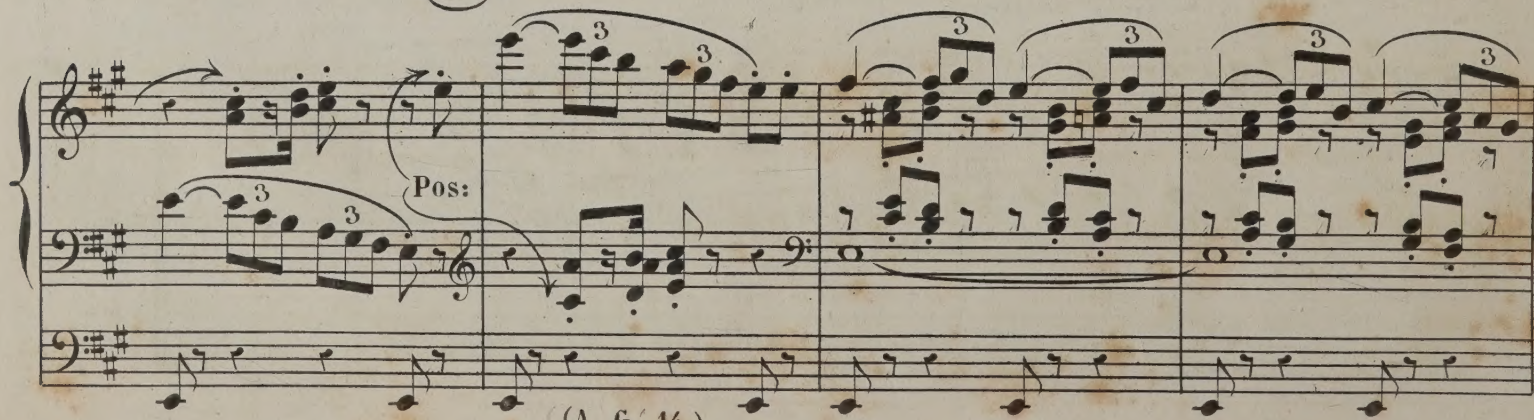
Second system of musical notation. The first staff is labeled "Récit. Trompette." and contains a melodic line with triplets. The second staff continues the accompaniment. The system concludes with a 6:0. time signature.



Third system of musical notation. It includes a "Pos:" marking and a 6:0. time signature. The system features a first ending bracket labeled "1^a Volta." and a "Pos:" marking at the end of the system.



Fourth system of musical notation. It includes a second ending bracket labeled "2^a Volta." and a "Récit." marking. The system concludes with a "Pos:" marking and a "Récit." marking.



Fifth system of musical notation. It includes a "Pos:" marking and continues the musical piece with various note values and triplets.

The musical score is written for a piano and voice. It consists of five systems of staves. The key signature is G major (one sharp). The time signature is not explicitly shown but appears to be common time (C).

System 1: The piano part features a series of triplet eighth notes in the right hand and chords in the left hand. The voice part has a recitative section labeled "Récit." and a position section labeled "Pos:..".

System 2: Continues the piano part with triplet figures and the voice part with recitative.

System 3: The piano part includes a section labeled "G^d 0." (likely indicating a G major chord or a specific fingering). The voice part has a recitative section labeled "p Récit." (piano).

System 4: The piano part includes a section labeled "G^d 0. acc: au Pos: aj: un 4 P." (likely indicating a G major chord, an accent, and a position change). The voice part has a recitative section labeled "mf Récit." (mezzo-forte).

System 5: The piano part includes a section labeled "G^d 0. aj: un 4 P." (likely indicating a G major chord and a position change). The voice part continues with recitative.

f Récit (ouvert) *G^d 0.* *(32 P.)* *Cre* *(Anches du Pos.)*

- seen - do. *(16 P. du G^d 0.) Rit.* *Anches du G^d 0. ff* **TUTTI.** *ff* *Anches.* *Tirasse du G^d 0.*

(A. G. 14.)

(7)

Di - mi - nu

(Otez anches G^dO.)
Otez anches.

en - do.

mf Récit.

(Otez anches Pos:)
Otez la tirasse.
G^dO. accouplé au Pos:
Fonds de 8 et 4 P.
p

Di - mi - nu - en

Récit.

G^dO.

p do.

Récit.

Dimi - nuen - do.

Récit.

G^dO.
Dim.

Pos: Fl: harm: de 8, solo.

Otez la trompette.

pp

Pos:

Récit.

p

Pos:

Récit.

pp

Otez le Hautbois.

Otez les 8 P.

pp

Pos:

Récit.

ppp

à Madame GUILBERT.

ÉLÉVATION

(8^e LIVRAISON.)

pour l'Orgue par

(ŒUVRE 25.)

ALEX: GUILMANT.

Andante. (♩ = 69)

MANUALE.

*pp*Pos: ou G^d O.

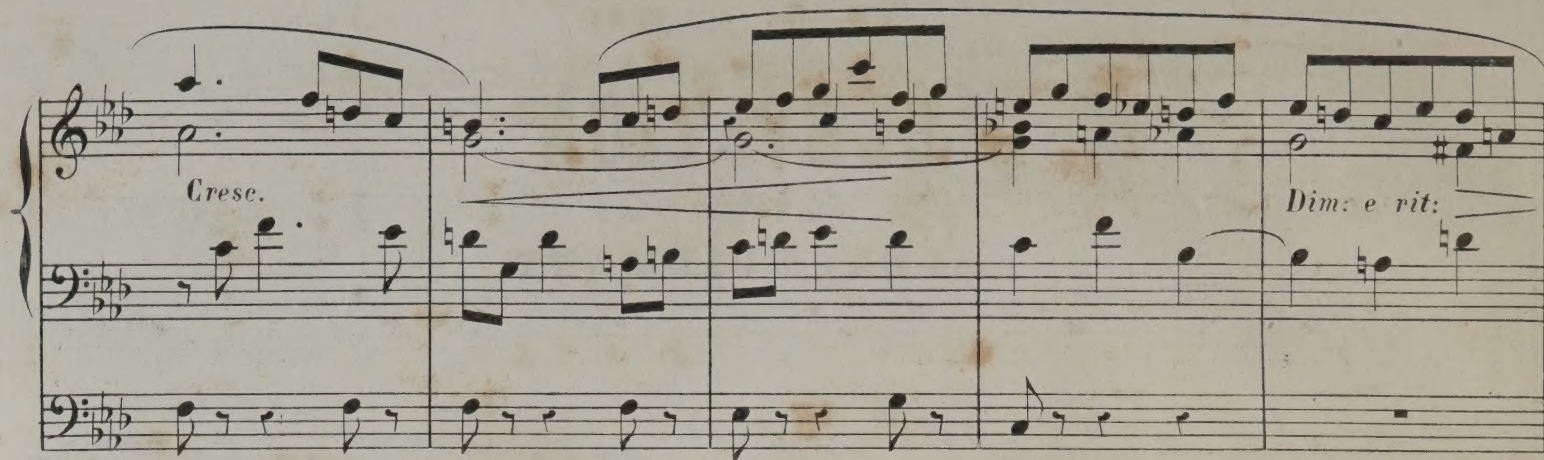
Voix céleste. (ou Gambe et Bourdon 8.)

pp

Bourdon de 16 et 8 P.

PEDALE.

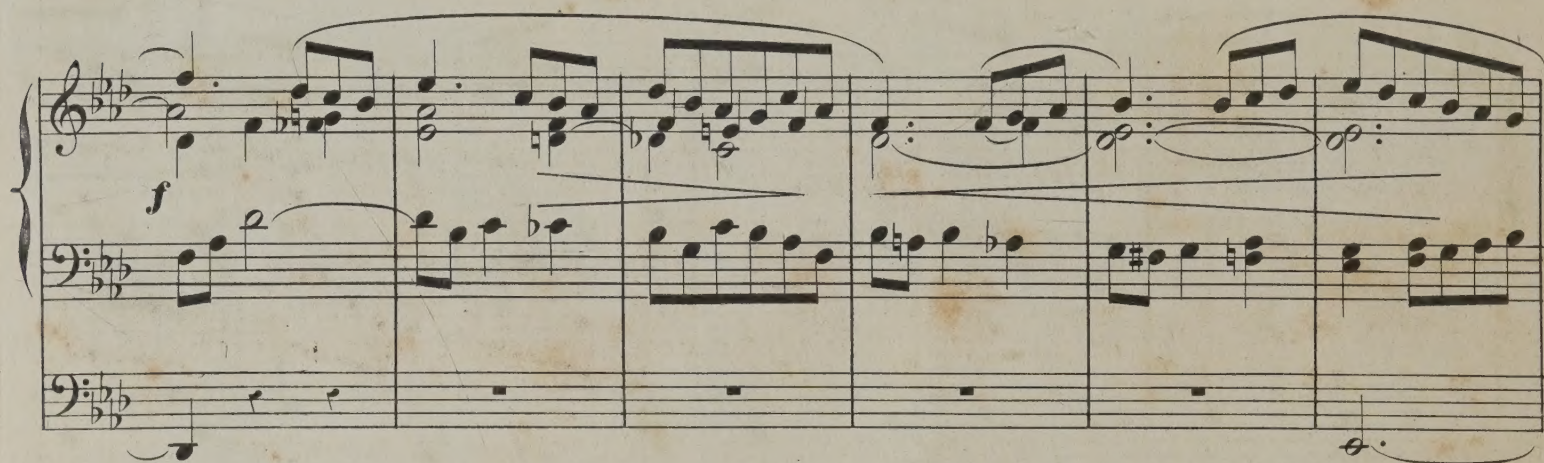
pp



First system of the musical score. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature has two flats. The first staff has a *Cresc.* marking. The second staff has a *Dim. e rit.* marking. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes.



Second system of the musical score. It consists of three staves. The first staff has a *pp a tempo.* marking. The music continues with complex rhythmic patterns and some rests.



Third system of the musical score. It consists of three staves. The first staff has a *f* marking. The music continues with complex rhythmic patterns and some rests.



Fourth system of the musical score. It consists of three staves. The first staff has a *Rall.* marking. The second staff has a *1^{re} fois.* marking. The third staff has a *P^r finir.* marking. The music continues with complex rhythmic patterns and some rests. The system ends with a double bar line.

Handwritten musical score for piano and voice, page 27. The score is written on four systems of staves. The first system shows the piano accompaniment with a treble and bass staff. The second system introduces the vocal line with the lyrics "Cre -" and "scen -". The third system continues the vocal line with the lyrics "do." and "Pos: ou G^d O." The fourth system concludes the piece with dynamic markings *f*, *Dim.*, *p*, and *Rit.*, and a final section marked with a double bar line and a repeat sign.

Cre -

scen -

do.

Pos: ou G^d O.

f *Dim.* *p* *Rit.*

FUGUE EN RÉ MAJEUR

(8^e LIVRAISON.)

pour l'Orgue par

(ŒUVRE 25.)

ALEX: GUILMANT.

Allegro. (♩ = 76)

non legato.

MANUALE.

ff G^d. O. Grand Choeur.

PEDALE.

The musical score is written for organ. It features three staves: a right-hand staff for the Manuale, a left-hand staff for the Pedale, and a central staff for the Grand Choeur. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked Allegro with a quarter note equal to 76 beats per minute. The articulation is non legato. The score begins with a forte (ff) dynamic. The first system shows the initial entry of the fugue. The subsequent systems show the development of the fugue with various melodic and harmonic patterns. The score ends with a final cadence.

This musical score is for a piano and voice piece, page 29. It consists of five systems of staves. The first system shows the piano introduction with treble and bass staves. The second system introduces the voice part with the instruction *p* Récit. The third system features a piano solo section marked *G^d 0 ff*. The fourth system continues the piano part with complex textures. The fifth system concludes with a piano section marked *p* and a vocal part marked *Pos:*. The key signature is one sharp (F#) and the time signature is common time (C).

Handwritten musical score for piano, page 30, system 14. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of staves, each with a grand staff (treble and bass clef) and a separate bass line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

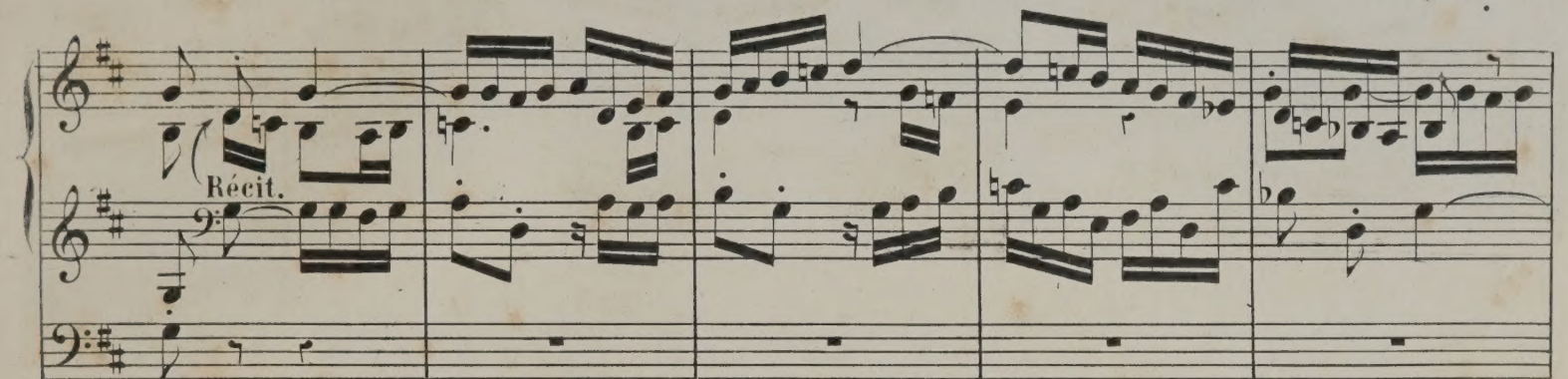
Key markings and features include:

- (Fonds)**: Marked in the first system, indicating a soft or delicate sound.
- p**: Piano (soft) dynamic marking.
- tr**: Trill ornament marking.
- G^d O.**: A marking above a note in the fifth system, possibly indicating a specific fingering or articulation.
- ff**: Fortissimo (very loud) dynamic marking.

The score concludes with the marking **(A. G. 14.)** at the bottom.



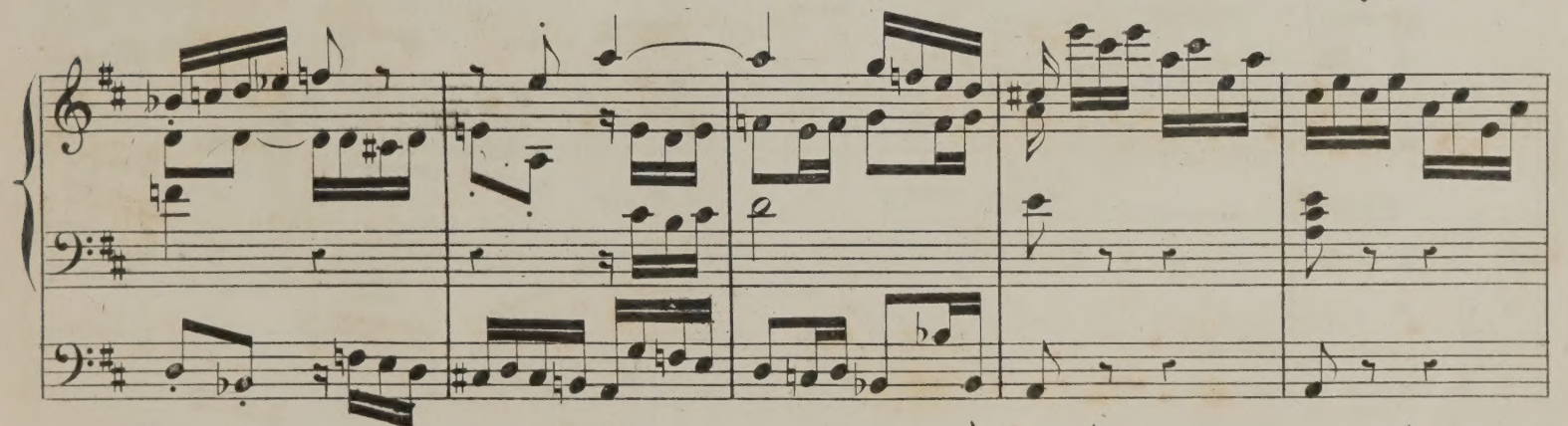
First system of musical notation, featuring three staves (treble, alto, and bass) with complex rhythmic patterns and accidentals. The key signature is one sharp (F#).



Second system of musical notation, featuring three staves. The word "Récit." is written above the first staff. The key signature is one sharp (F#).



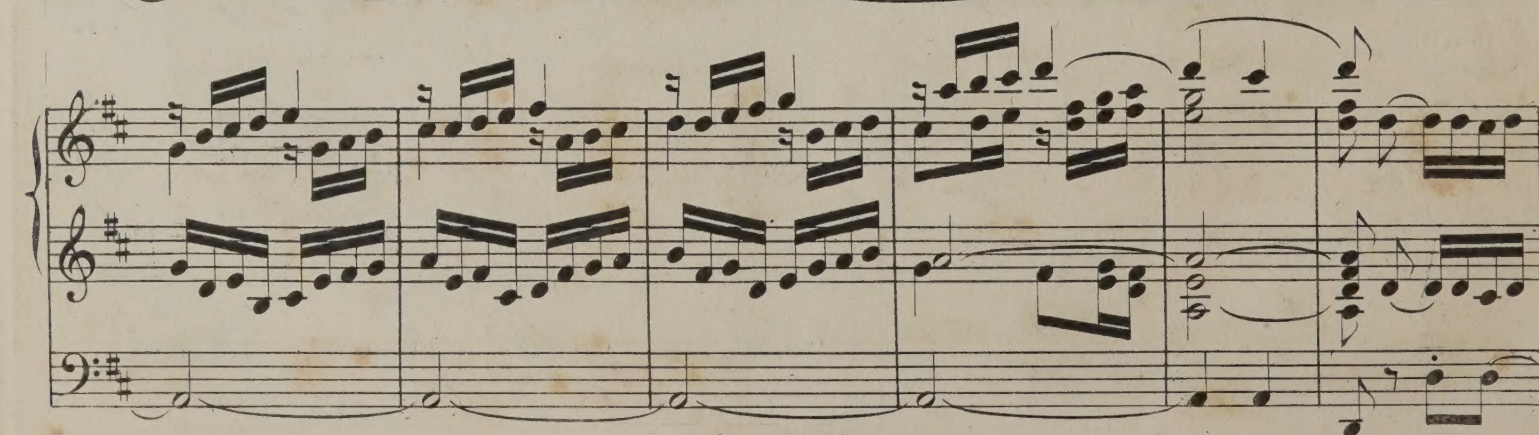
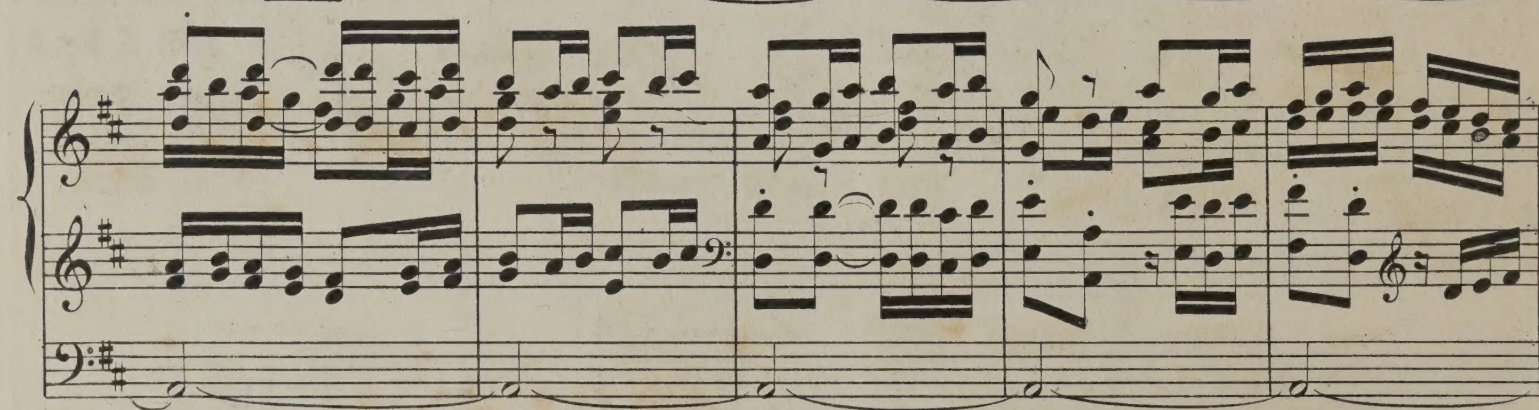
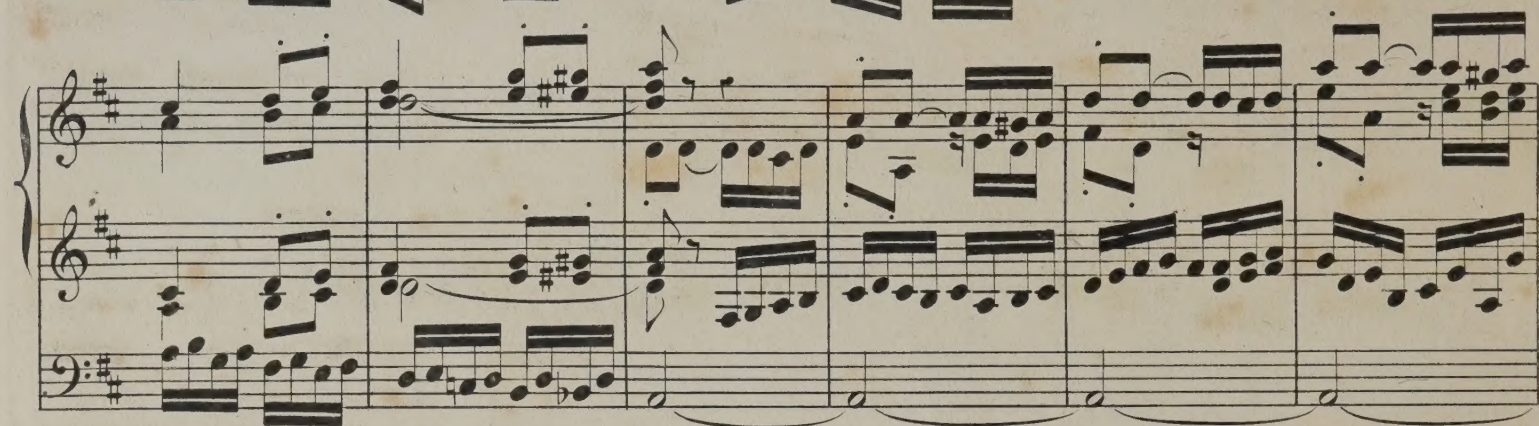
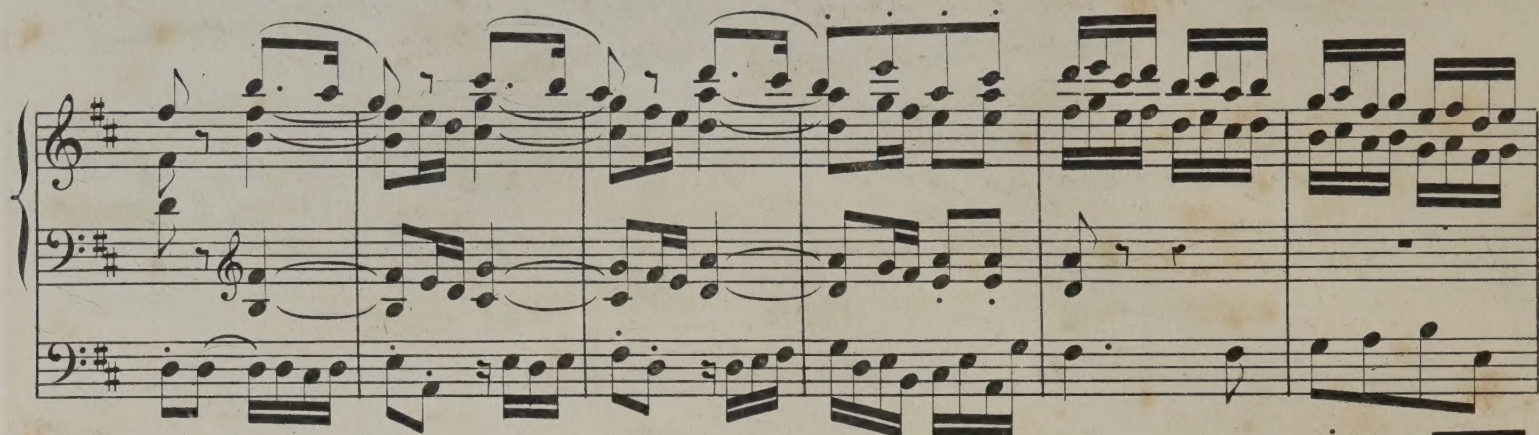
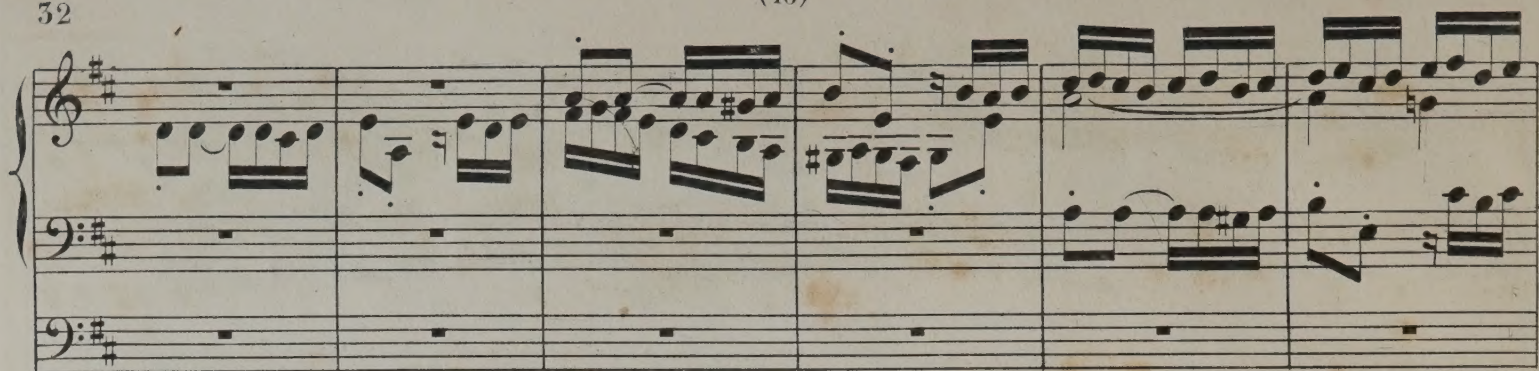
Third system of musical notation, featuring three staves. The word "G^d 0." is written above the first staff. The key signature is one sharp (F#). The dynamic marking "ff" is present below the first staff.



Fourth system of musical notation, featuring three staves. The key signature is one sharp (F#).



Fifth system of musical notation, featuring three staves. The key signature is one sharp (F#).



Ral - len - tando.

ANTIENNE

pour l'Orgue par

ALEX: GUILMANT.

(ŒUVRE 33.)

(9^e LIVRAISON.)

INDICATION DES JEUX:

Récit: Gambe, Bourdon de 8 P. et Flûte octaviante de 4 P.**Positif et G^d Orgue,** accouplés: Unda Maris, Salicional, Gambe, Bourdon de 8, ou Montre et Bourdon de 8.**Pédale:** Flûtes et Bourdons de 16 et 8 P.

Allegro. (♩ = 104.)

MANUALE.

Récit.

G^d O.

PEDALE.

The musical score is written for organ and consists of three systems. The first system is labeled 'MANUALE.' and 'PEDALE.' and includes a tempo marking 'Allegro. (♩ = 104.)'. The second and third systems continue the piece. The score is written in 2/4 time and features complex organ textures with multiple manuals and pedals. The first system includes a 'Récit.' marking and a 'G^d O.' marking. The second and third systems continue the piece with various organ textures.

This page of musical notation consists of five systems, each containing three staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, often with slurs. The key signature is B-flat major (two flats). The piece concludes with a 'Rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic marking.

(4)
2^{ME} OFFERTOIRE SUR DES NOËLS

pour l'Orgue par

ALEX: GUILMANT.

(9^e LIVRAISON.)

(ŒUVRE 33.)

INDICATION DES JEUX: **Récit:** *f* Grand-choeur, *p* Jeux doux.
G^d. Orgue: *ff* Grand-choeur, *p* Fonds de 8 P. (accoup: au Récit.)
Positif: Hautbois et Flûte de 8 P. (Anches sans 16 P.)
Pédale: *ff* Anches, *p* Jeux doux de 16 et 8 P.

All^o assai. (♩=120) **NOËL: VOICI LE JOUR SOLENNEL.**

MANUALE.

PÉDALE.

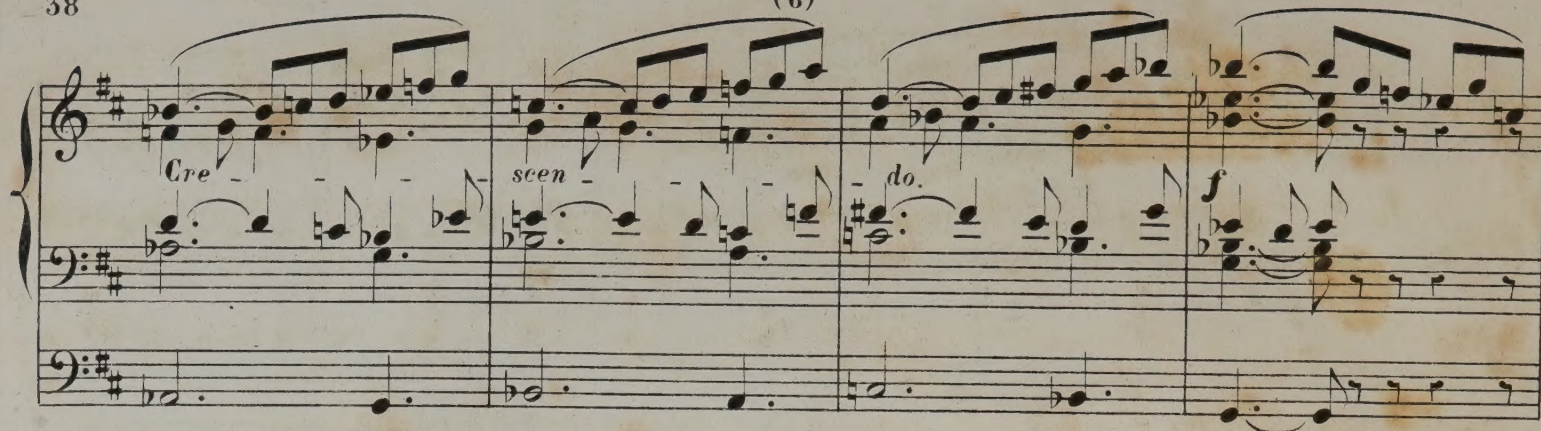
All^{to} (♩=92) **PASTORALE.**

p G^d 0.

Otez le Hautbois et mettez le Salicional
ou la Montre de 8 P. au Pos:

Tirasse du G. 0.

accoupl: le Pos:
au G^d 0.

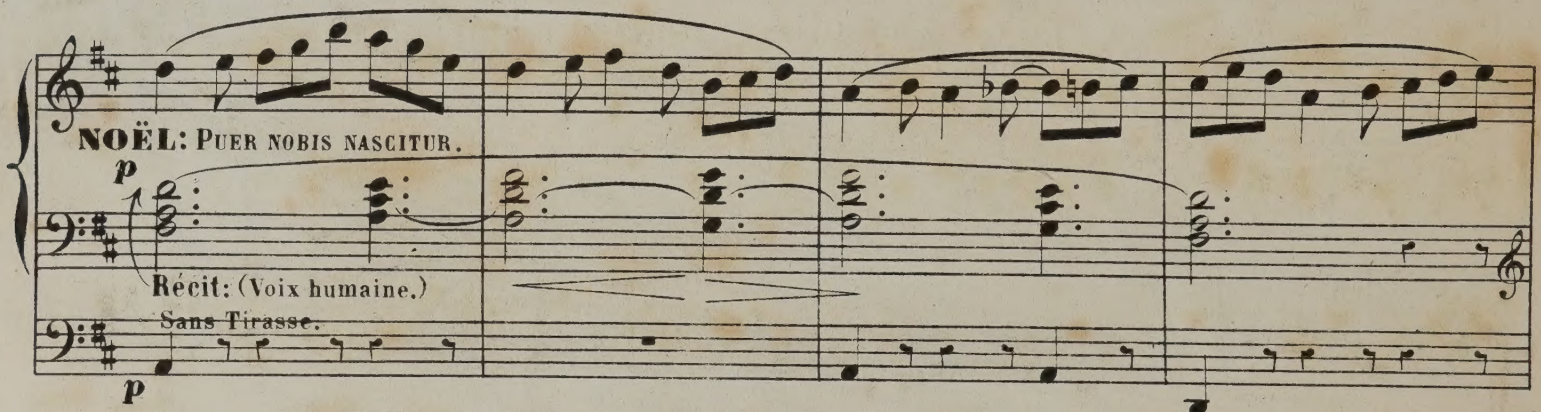


Cre - - - scen - - - do. *f*



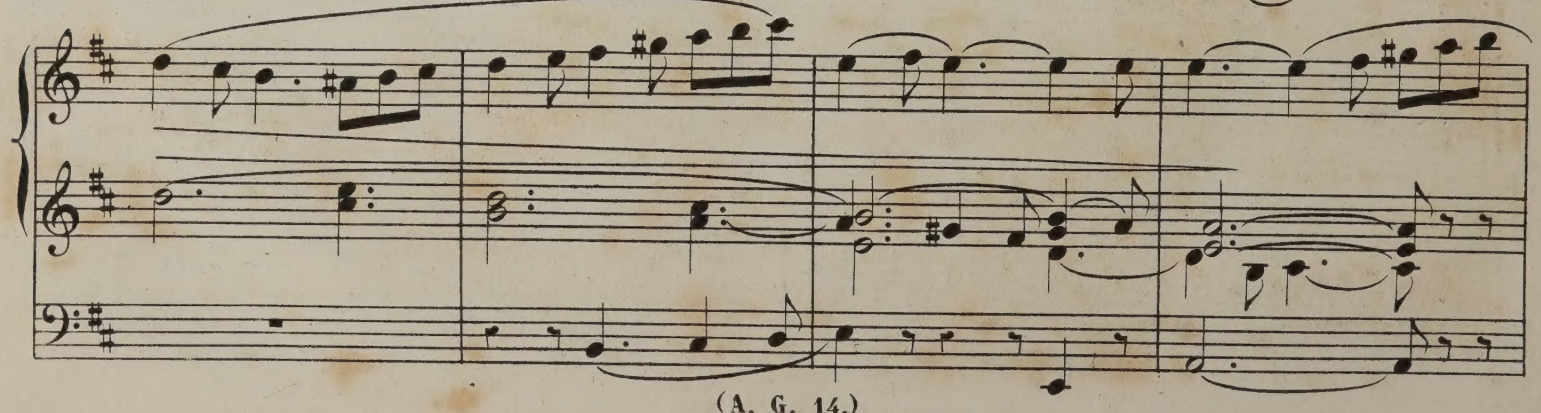
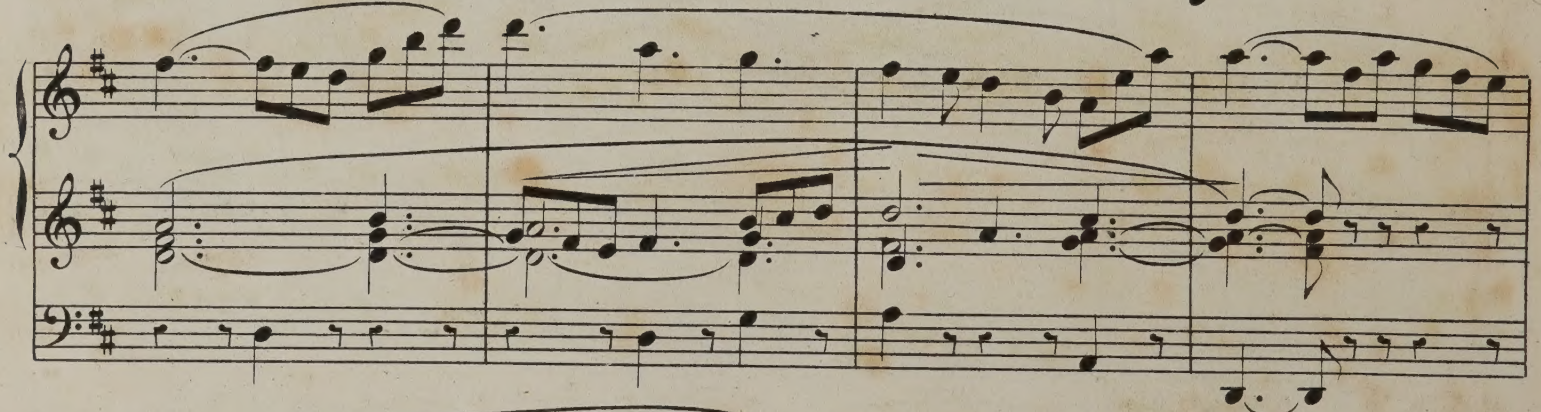
Dimi - nu - en - do. Pos: Otez le Salicional.

Otez l'accoupi du Récit,
mettez la Voix humaine et le
Bourdon de 8 P. avec le Tremblant.



NOËL: PUER NOBIS NASCITUR.
p

Récit: (Voix humaine.)
Sans Tirasse.



Mettez le Hautbois ou le Salicional.

Récit (fermé)

(boîte ouverte.)

Otez la Voix humaine et le Tremblant; Mettez les Anches du Récit.

Tirez tous les jeux de fonds du G^d.O. et de la Pédale. Accouplez le Récit au G^d.O.

Ajoutez les Anches du Pos: (sans 16 P.)

Allegro. ($\text{♩} = 88$)

f G^d.O.

(Anches du G^d.O.)

Tirasse du G^d.O.

(Anches)

Pos:

G^d.O.

Récit. Dim.

First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a simple accompaniment. A dynamic marking *ff* is present in the first measure. A performance instruction *(boîte fermée.)* is written above the first measure. A *Pos:* marking is at the end of the system.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A performance instruction *Récit. (boîte ouverte.)* is written above the third measure.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A dynamic marking *ff* and a tempo marking *G^d. 0.* are present in the third measure.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment.

This page of musical notation consists of five systems of staves. The first system has three staves (treble, bass, and a lower bass staff). The second and third systems have two staves each (treble and bass). The fourth and fifth systems have three staves each (treble, bass, and a lower bass staff). The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is G major (one sharp). The piece concludes with a double bar line and a key signature change to G minor (two flats).

Pos:

Pos:

Pos: Molto ritenuto.

(A. G. 14.)

fff NOËL: A MINUIT FUT FAIT RÉVEIL.
G^d O. *Tutta la forza.*

Adagio. (♩ = 60)

PUER NOBIS NASCITUR.

VERBUM SUPERNUM

HYMNE AU SAINT SACREMENT,

STROPHES

pour l'Orgue par

ALEX: GUILMANT.

(9^e LIVRAISON.)

(ŒUVRE 33.)

La 1^{re} STROPHE se joue en Plain-chant.

3^e STROPHE.

Andante. (♩ = 60)

MANUALE.

PEDALE.

p Pos: Jeux doux de 8 P.

Jeux doux de 16 et 8 P.

p

G^d O. Montre de 8 P.
accoup: au Récit, Basson de 8 P.

Pós:

G^d O.

Dim.

5^e STROPHE. Andantino. (♩.=50) Pos: ou G^d O. Salicional et Flûte de 8 P.

MANUALE.

Pl: chant.

0 Sa - lu -
Récit: Trompette et Flûte de 8 P.

PEDALE.

Bourd: et Fl: de 16 et 8 P.

ta - ris Hos - ti a Quae

coe - li pan - dis os - ti - um Bel -

la pre - munt hos - ti - li a:

Da ro - bur, fer au -

xi - li um.

AMEN.

Allegro. (♩=100)

MANUALE.

Grand chœur.

Pos:

PEDALE.

ff G^dO.

ff

To
HENRY TOMLINSON, Esq^{re}

ANDANTE

(9^e LIVRAISON.)

pour l'Orgue par

(OEUVRE 33.)

ALEX: GUILMANT.

INDICATION DES JEUX:

Récit: Voix céleste.

Positif: Flûte et Salicional de 8 P.

G^d Orgue: Bourdon, Montre et Gambe de 8 P. (Positif accouplé.)

Pédale: Bourdon de 16 et Flûte de 8 P.

MANUALE.

PEDALE.

(♩ = 88.)

p Pos: (Les 2^{des} reprises (*ad lib*) sur le Récit.)

1^a volta. 2^a volta.

Rit e di - mi - nuen - do. *pp*

G^d 0.

(Tirasse.)

Rit.

accou: le Récit.
au G^d. O, et ôtez la Montre.

cre - scen - do.

Dim e rit. *p* *rall.* *pp*

(1)

à mon ami L. A. BOURGAULT-DUCOUDRAY.

FUGUE EN LA $\flat$

pour l'Orgue par

ALEX: GUILMANT.

(10^e LIVRAISON.)

(ŒUVRE 40.)

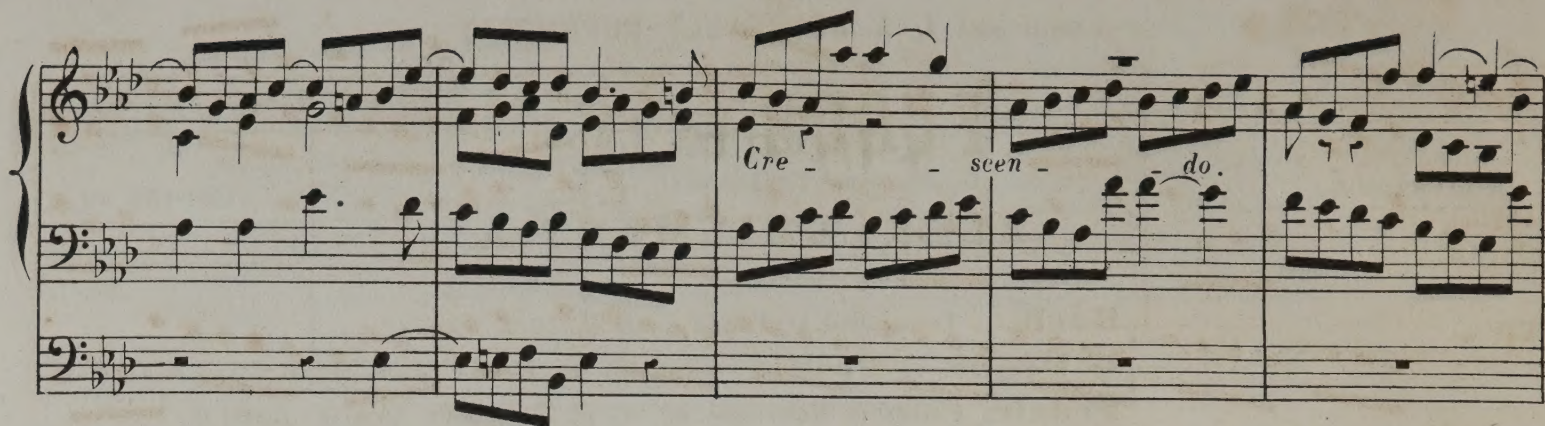
INDICATION DES JEUX:

Récit: Trompette et Fonds de 8 P. (boîte fermée)
G^d Orgue et Positif accouplés au Récit: Fonds de 8 P.
Pédale: Flûtes et Bourdons de 16 et 8 P. avec Tirasse au G^d 0.

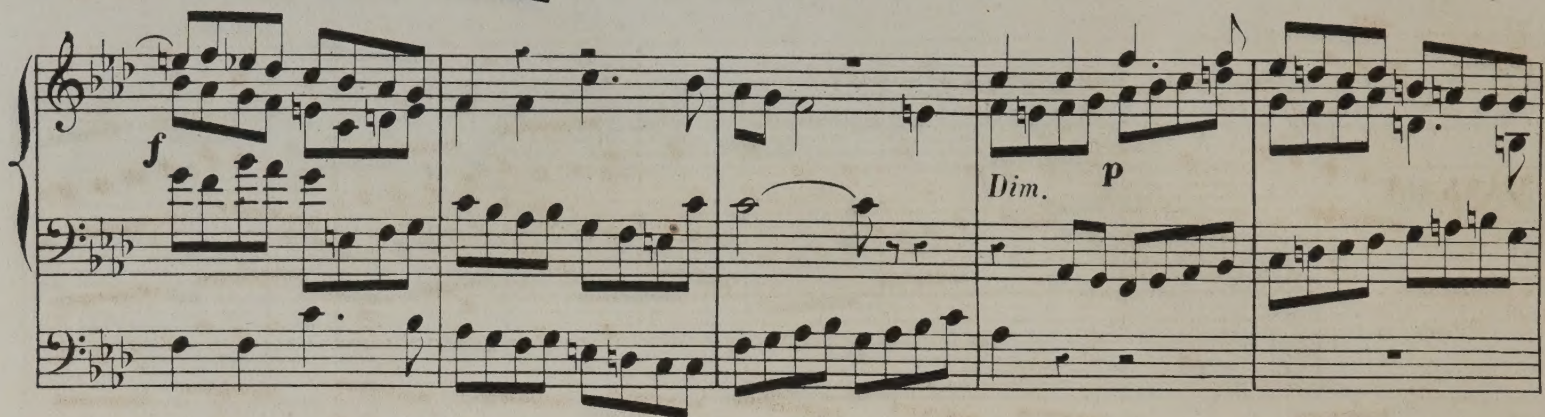
Andante con moto. (♩ = 69)

MANUALE.

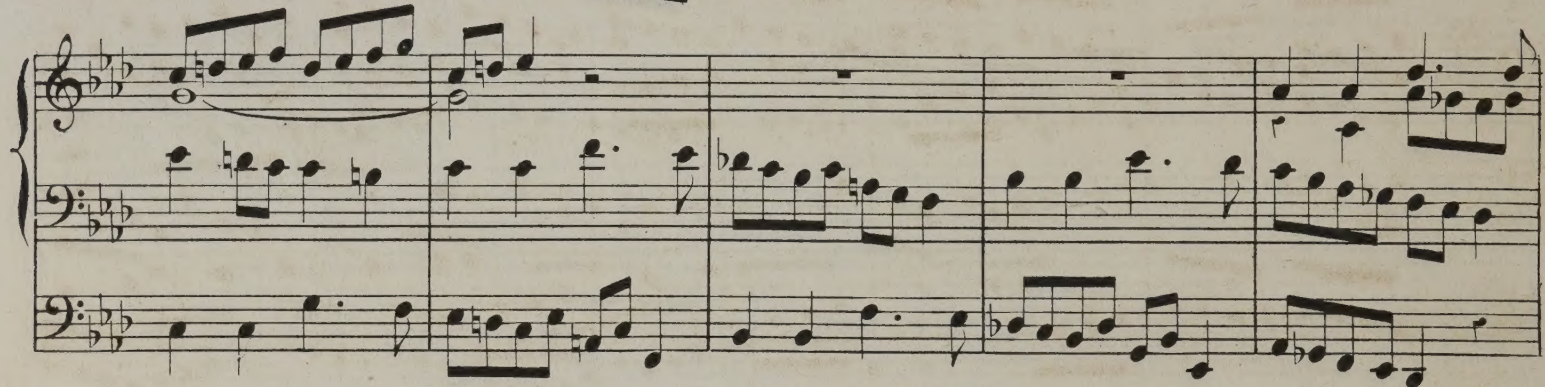
PÉDALE.



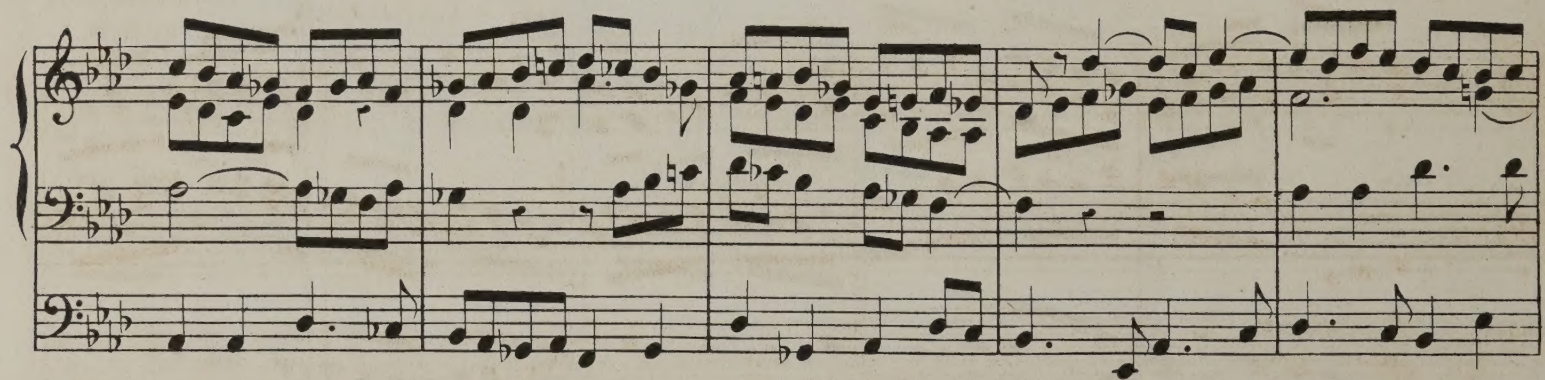
First system of musical notation. The treble staff contains a vocal line with the lyrics "Cre - - seen - do." and a piano accompaniment. The bass staff contains a piano accompaniment. The key signature is two flats (B-flat and E-flat).



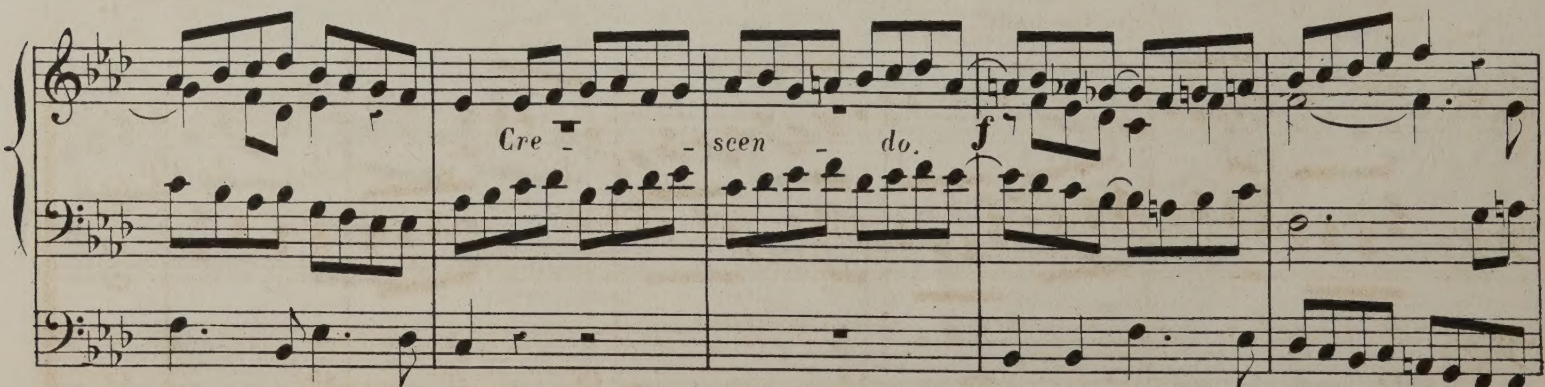
Second system of musical notation. The treble staff contains a piano accompaniment. The bass staff contains a piano accompaniment. The key signature is two flats (B-flat and E-flat).



Third system of musical notation. The treble staff contains a piano accompaniment. The bass staff contains a piano accompaniment. The key signature is two flats (B-flat and E-flat).



Fourth system of musical notation. The treble staff contains a piano accompaniment. The bass staff contains a piano accompaniment. The key signature is two flats (B-flat and E-flat).



Fifth system of musical notation. The treble staff contains a piano accompaniment. The bass staff contains a piano accompaniment. The key signature is two flats (B-flat and E-flat).

(3)

First system of musical notation, measures 1-5. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 6-10. Measure 6 begins with the instruction *Rit.* (Ritardando). Measure 7 contains the dynamic marking *p* (piano). Measure 8 includes the tempo change instruction *a tempo.* The melodic line continues with intricate patterns, while the accompaniment remains consistent.

Third system of musical notation, measures 11-15. The lyrics *Cre - scen - do.* are written under the notes in measure 13. The dynamic marking *f* (forte) appears at the end of the system in measure 15. The musical texture is dense with many beamed notes.

Fourth system of musical notation, measures 16-20. The lyrics *Di - mi - nuen - do.* are written under the notes in measure 17. Above the staff, there are two performance instructions: *Otez la Trompette et ouvrez la boîte du Récit.* and *Otez les fonds du G.^d O.* The dynamic marking *p* (piano) is present in measure 19.

Fifth system of musical notation, measures 21-25. The lyrics *Di - mi - nuen - do.* are written under the notes in measure 23. Above the staff, the instruction *Otez les fonds du Pos.* is written. Below the staff, the instruction *Otez la Tirasse.* is written. The dynamic marking *pp* (pianissimo) appears in measure 24. The system concludes with a *Rall.* (Ritardando) marking and a final chord.

CANZONE

(10^e LIVRAISON.)

pour l'Orgue par

(ŒUVRE 40.)

ALEX: GUILMANT.

INDICATION DES JEUX: { **Récit:** Flûte Traversière, Bourdon et Gambe de 8 P. (Flûte de 4 P. préparée.)
Positif: Flûte harmonique et Salicional de 8 P.
G^d Orgue: Bourdon, Flûte et Montre de 8 P. accouplés au Positif.
Pédale: Flûte et Bourdons de 16 et 8 P. Violoncelle de 8 P.

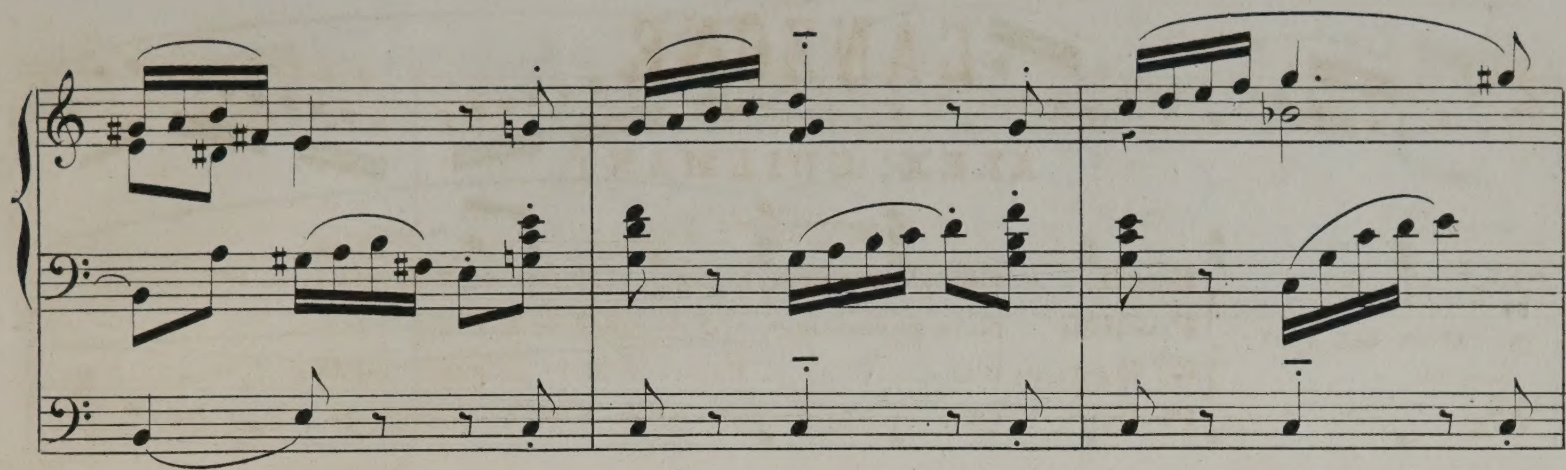
Allegretto grazioso. (♩ = 88)

MANUALE.

Pos:

PEDALE.

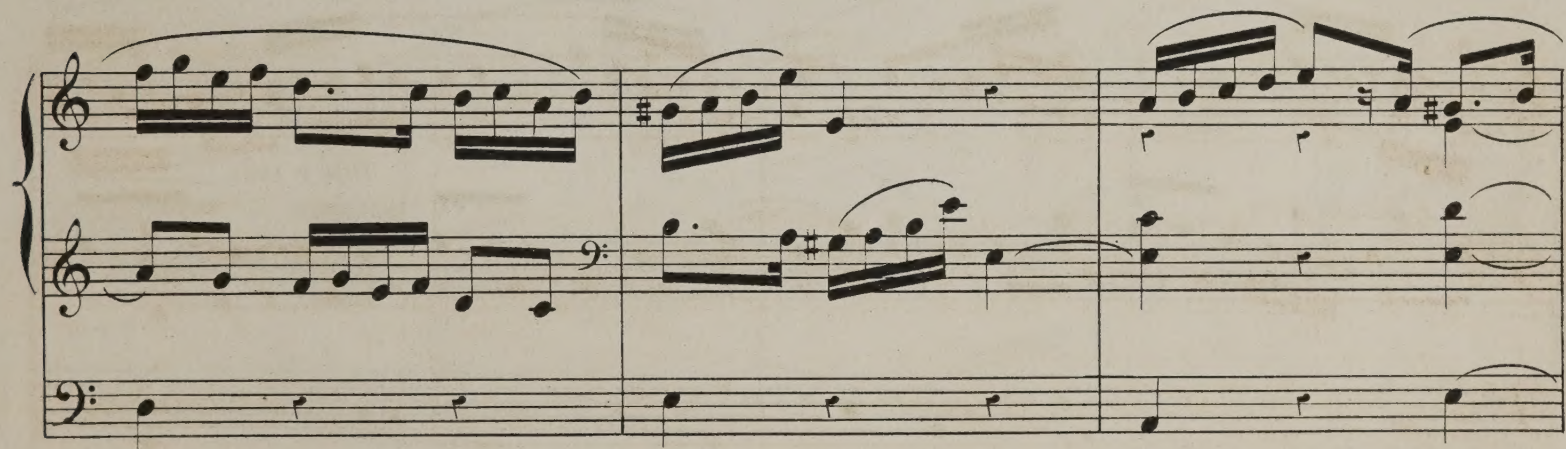
Tirasse au G^d O.



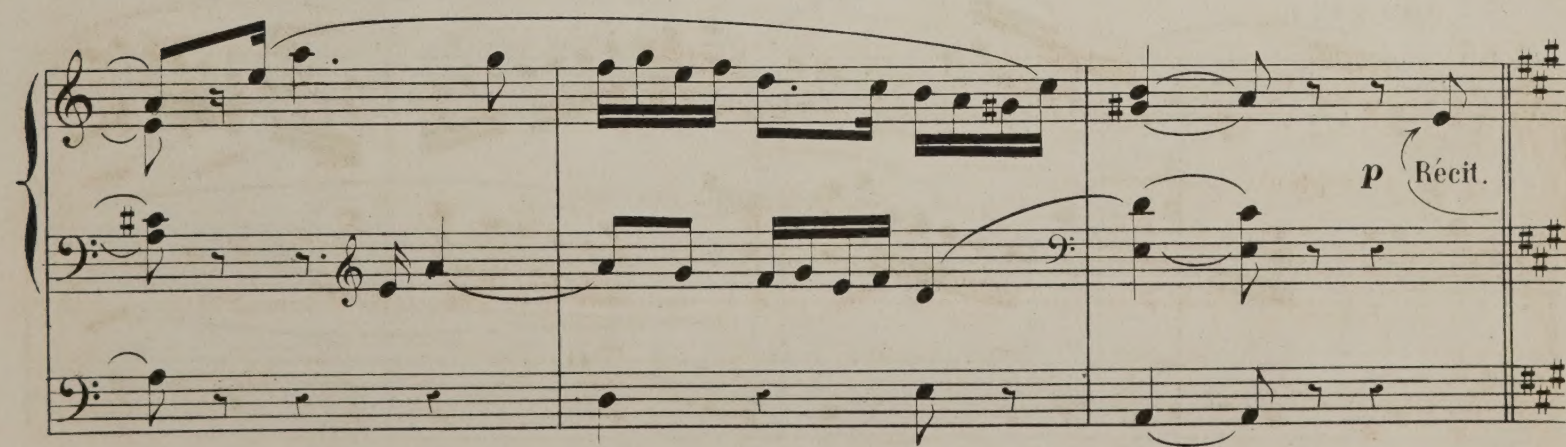
The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves. A bracket labeled "Pos:" is placed over a measure in the middle staff. Below the staves, the text "Otez la Tirasse." is written.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.



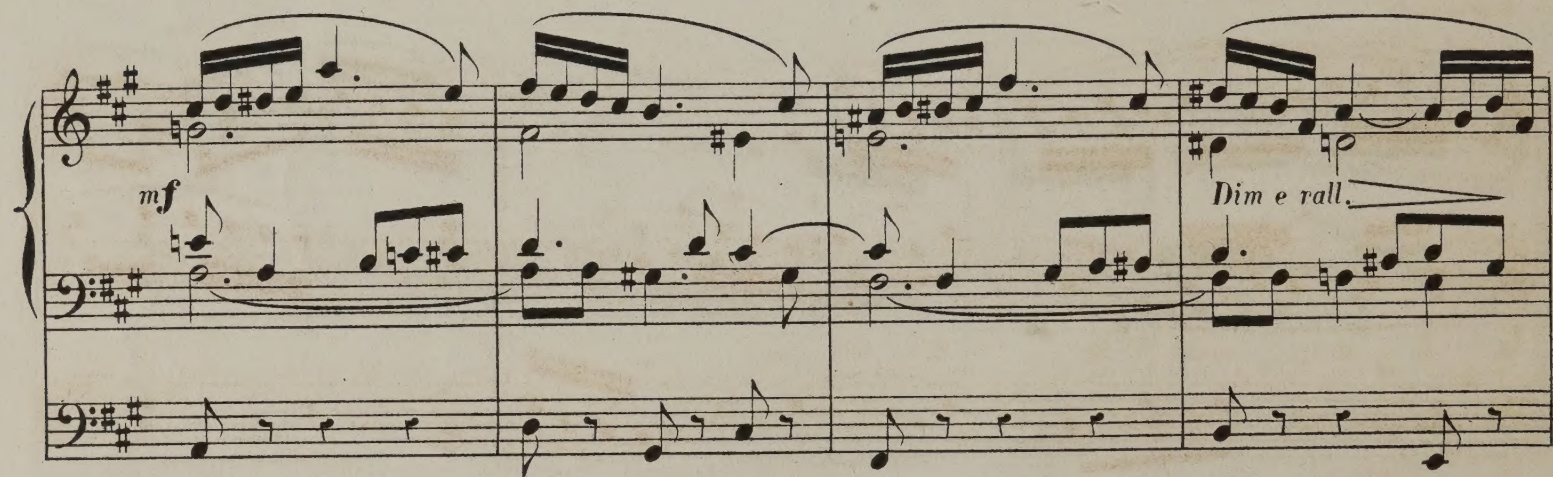
The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves. A bracket labeled "p Récit." is placed over a measure in the middle staff.



First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and dynamic markings.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and dynamic markings.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. The dynamic marking *mf* is present in the first measure, and *Dim e rall.* is present in the fourth measure.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. The dynamic marking *p* is present in the first measure, and the instruction *Ajoutez Fl: 4.* is present in the first measure.

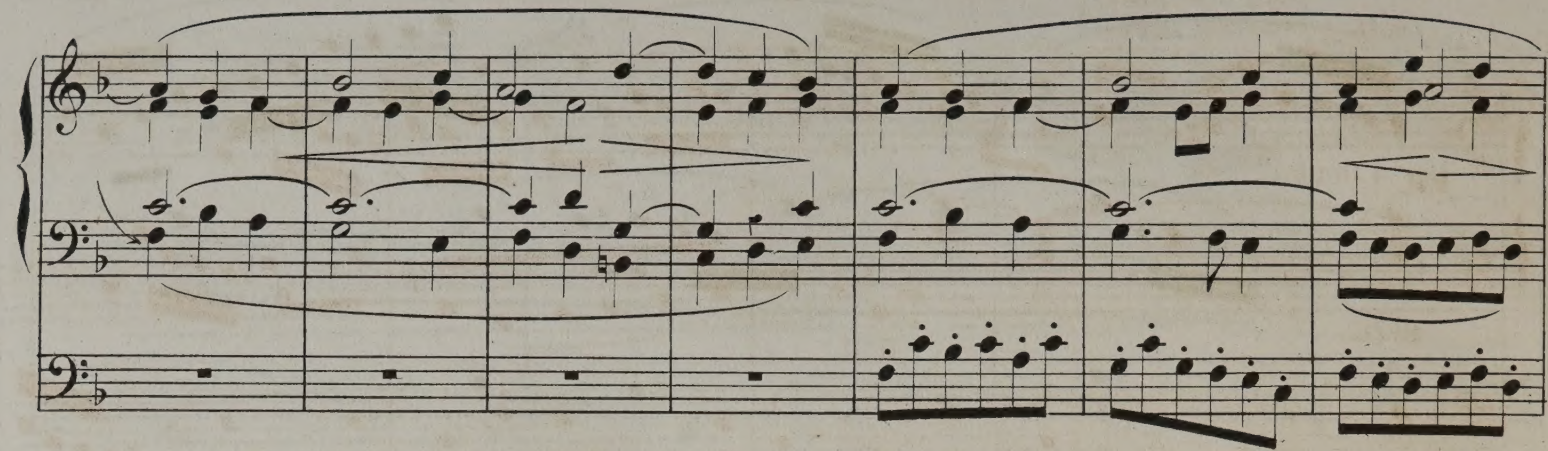
First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The music consists of various note values, including eighth and sixteenth notes, often beamed together, and rests.

1^o tempo.

Second system of musical notation. It begins with a *Rit.* (Ritardando) marking. A double bar line separates it from the rest of the system. After the double bar line, there is a *Pos:* (Positivo) marking and a instruction in French: "Otez Salicional et mettez Flûte douce de 4." (Remove Salicional and put in Flute douce of 4).

Third system of musical notation, continuing the piece with similar rhythmic patterns and note values as the previous systems.

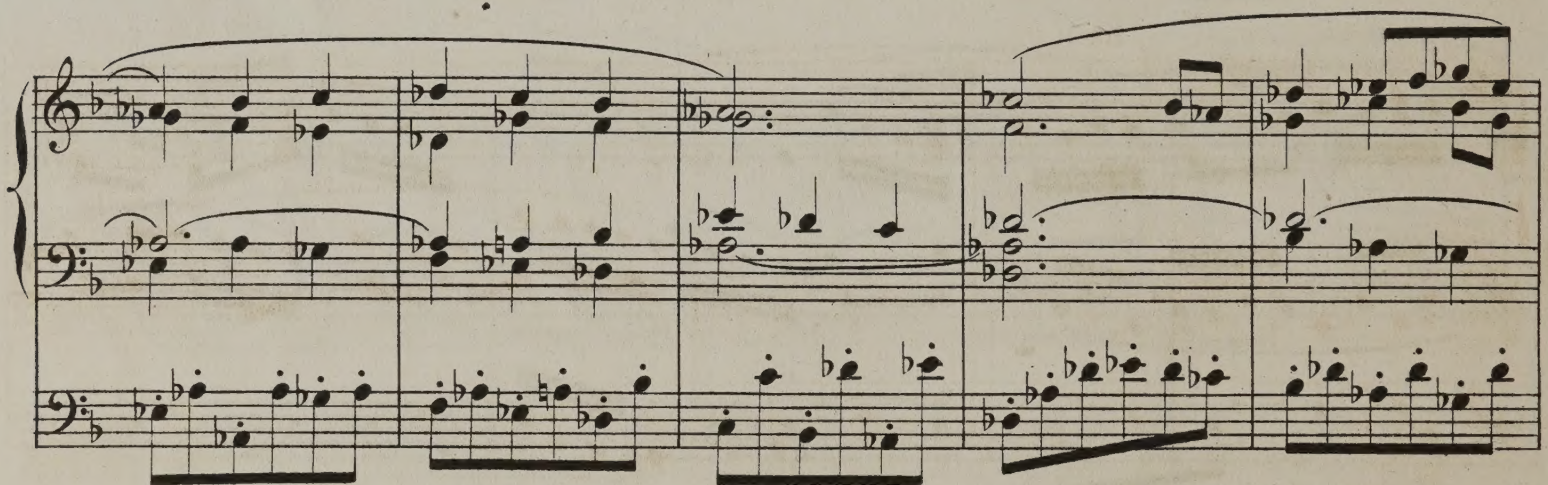
Fourth system of musical notation. It begins with a *p* (piano) dynamic marking. A *Récit:* (Recitative) marking is present, followed by the instruction: "Otez la Gambe et mettez la Voix humaine avec le Tremblant." (Remove the Lute and put in the human voice with Tremolo).



First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music consists of chords and melodic lines, with a key signature of one flat (B-flat).



Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking in the middle of the system. The notation is consistent with the first system, showing chords and melodic fragments.



Third system of musical notation, showing further development of the musical themes. The notation includes various chordal textures and melodic lines across the three staves.



Fourth system of musical notation, concluding the page. It features dynamic markings including *Cresc.*, *f*, *Rit e dim.*, and *p*, as well as the instruction *M.G.* (Molto Grave). The system ends with a double bar line.

G.^d 0. (Otez la Montre et l'accoupi au Pos:)

pp a tempo.

Récit.

G.^d 0.

Récit.

pp

Pos:

Rall.

ppp

pp

Récit.

Composée à l'occasion du cinquantième anniversaire de prêtrise de M^r MODELONDE, Curé de la S^te Trinité et à lui offerte et dédiée par son très humble serviteur.

ALEX: G. Paris, 21 7^{bre}. 1873.

à mon ami M^r E. J. ANDLAÜER.**CANON**

pour l'Orgue par

ALEX: GUILMANT.(10^e LIVRAISON.)

(ŒUVRE 40.)

INDICATION DES JEUX:

Récit: Basson de 8, Gambe, Bourdon et Flûte harm: de 8 et 4 P.
G^d. Orgue et Positif accouplés: Flûtes et Bourdons de 8 P.
Pédale: Bourdon de 16 et Flûte de 8 P.

Andante. (♩ = 50)

MANUALE.

PEDALE.

The musical score is written for organ and consists of four systems of staves. The first system has three staves: a top staff for the Manuale (Right Hand), a middle staff for the Pedale (Left Hand), and a bottom staff for the Recit. The tempo is marked 'Andante. (♩ = 50)'. The key signature is one flat (B-flat). The score is divided into four systems. The first system includes a 'G^d. O.' marking. The second system includes a 'Récit.' marking. The third system includes a 'M.G.' marking. The fourth system includes a '1/2' marking. The score ends with a double bar line and a final chord.

Rit. *a tempo.*

Ritard. *Dim.* *pp*

à mon ami Monsieur ERNEST POULAIN.

FINAL,**GRAND CHOEUR**

pour l'Orgue par

ALEX: GUILMANT.(10^e LIVRAISON.)

((ŒUVRE 40.))

INDICATION DES JEUX:

Récit: Fonds et Anches de 8 P.
Positif: *p* Jeux doux de 8 P. *f* Grand chœur.
G^d Orgue: *mf* Fonds de 16, 8 et 4 P. *ff* Grand chœur (tous les claviers accouplés.)
Pédale: *p* Fonds de 32, 16, 8 et 4 P. *ff* Anches de 16, 8 et 4 P

All^o moderato e maestoso. (♩ = 72)

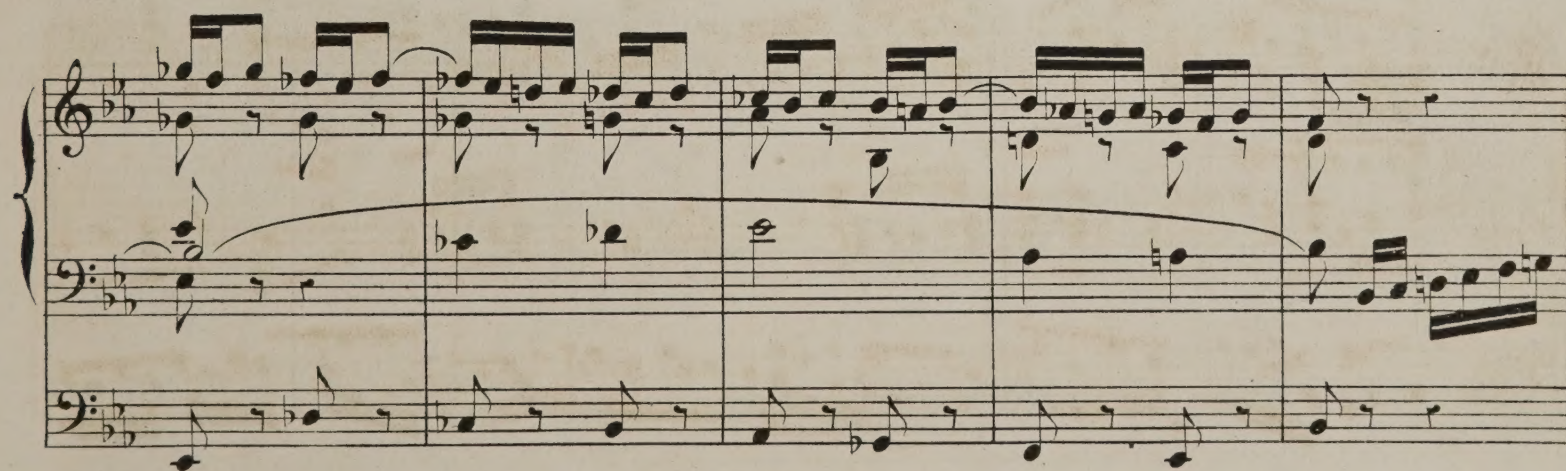
MANUALE.

ff G^d O.

Tirasse.

PEDALE.

ff Legato.



This image displays a handwritten musical score on aged paper, organized into four systems. Each system consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The music is written in a style characteristic of the 18th or 19th century, featuring various note values, rests, and dynamic markings. The first system shows a complex melodic line in the top staff, often beamed in groups, with supporting parts in the lower staves. The second system continues this theme with similar melodic patterns. The third system introduces more frequent rests in the top staff, while the lower staves maintain a steady rhythmic accompaniment. The fourth system concludes with dense, beamed notes in the top staff and a final cadence-like structure in the lower staves. The handwriting is clear and consistent throughout the piece.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several slurs and ties across the measures.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with the same complex rhythmic pattern as the first system, featuring many beamed notes and slurs.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music features a complex rhythmic pattern with many beamed notes and slurs. There are several slurs and ties across the measures. The text "Récit." is written above the middle staff in measure 13. The text "Otez la Tirasse, les Anches et les 4 P." is written below the bottom staff in measure 13. The text "M.G." is written above the middle staff in measure 15. The text "Pos:" is written above the middle staff in measure 16. The text "M.D." is written above the middle staff in measure 16. The text "p" is written below the middle staff in measure 16. The text "Pos:" is written above the middle staff in measure 17.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F-sharp and C-sharp). The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a complex rhythmic pattern with many beamed notes and slurs. There are several slurs and ties across the measures. The text "Récit." is written above the middle staff in measure 23. The text "p" is written below the middle staff in measure 23. The text "Pos:" is written above the middle staff in measure 24.

The fifth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a complex rhythmic pattern with many beamed notes and slurs. There are several slurs and ties across the measures.

Pos:

Récit.

p

Pos:

Récit.

p

Pos:

Récit.

p

(A. G. 14.)

(17) Pos:

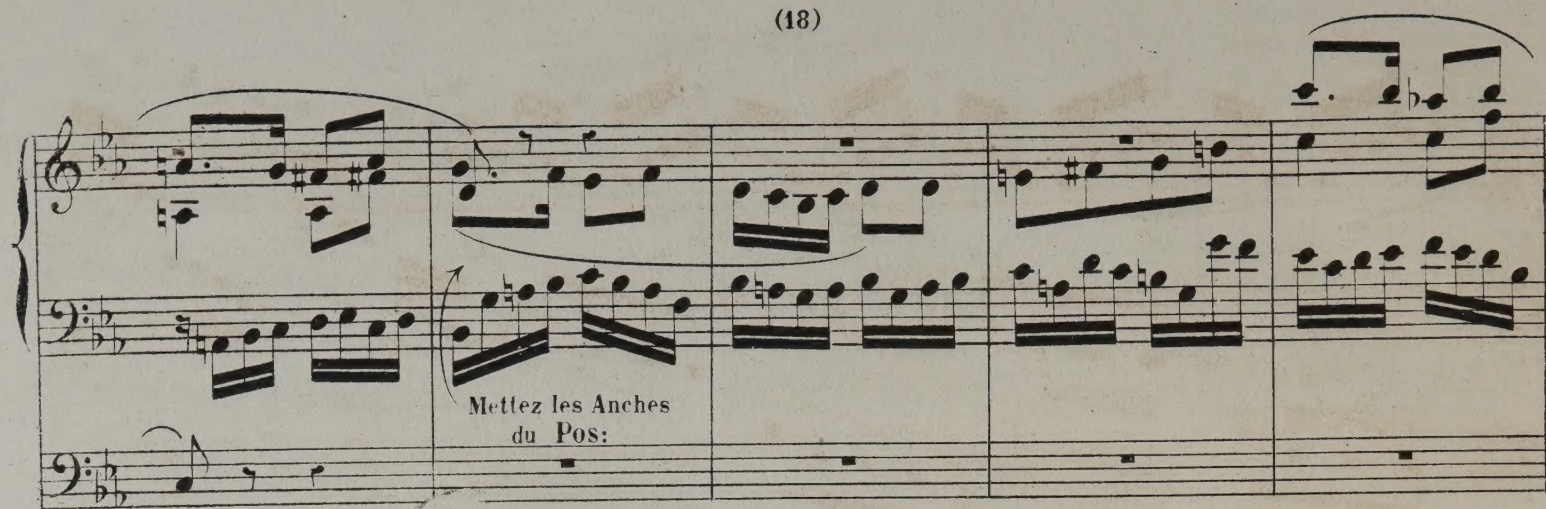
First system of a musical score. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with various notes and rests. The bass staff contains a more complex line with many beamed sixteenth notes. A dynamic marking of *mf* is present at the end of the system.

Second system of the musical score. It includes vocal parts with lyrics and piano accompaniment. The system is divided into measures with dynamic markings *p* and *mf*. Labels above the staff include "Récit." and "Pos:". At the end of the system, there is a marking "G.^d O. *mf*" and the instruction "Tirasse."

Third system of the musical score. It continues the vocal and piano parts. The instruction "Ouvrez la boîte du Récit." is written below the piano part towards the end of the system.

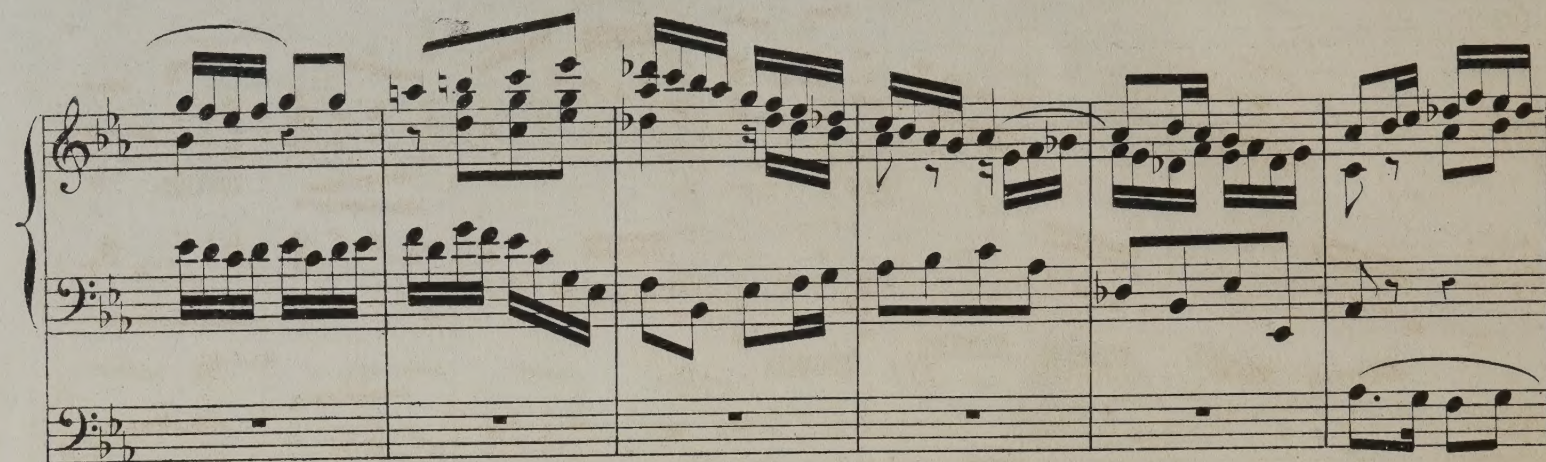
Fourth system of the musical score. The vocal part has the lyrics "scen - do." written below it. The piano accompaniment continues with intricate sixteenth-note patterns.

Fifth system of the musical score. It shows the continuation of the vocal and piano parts, maintaining the same musical style and notation as the previous systems.

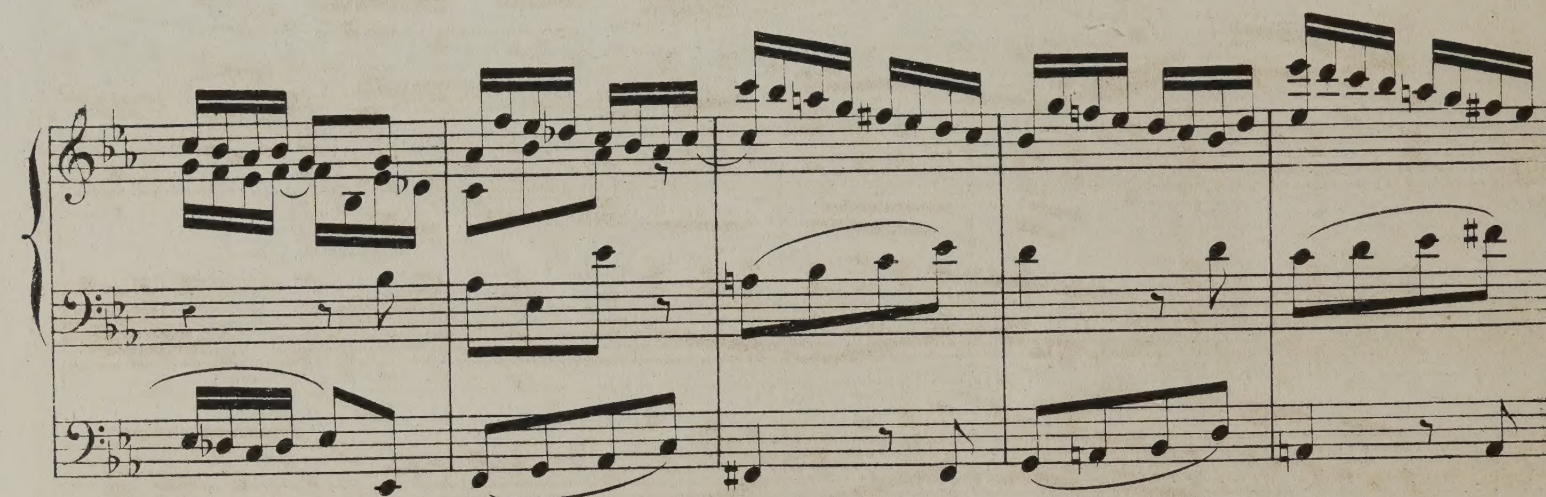


First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with various intervals and accidentals. The middle staff contains a more complex, rhythmic line with many beamed notes. The bottom staff contains a simple bass line. A French instruction, "Mettez les Anches du Pos:", is written in the middle of the system, with an arrow pointing to the middle staff.

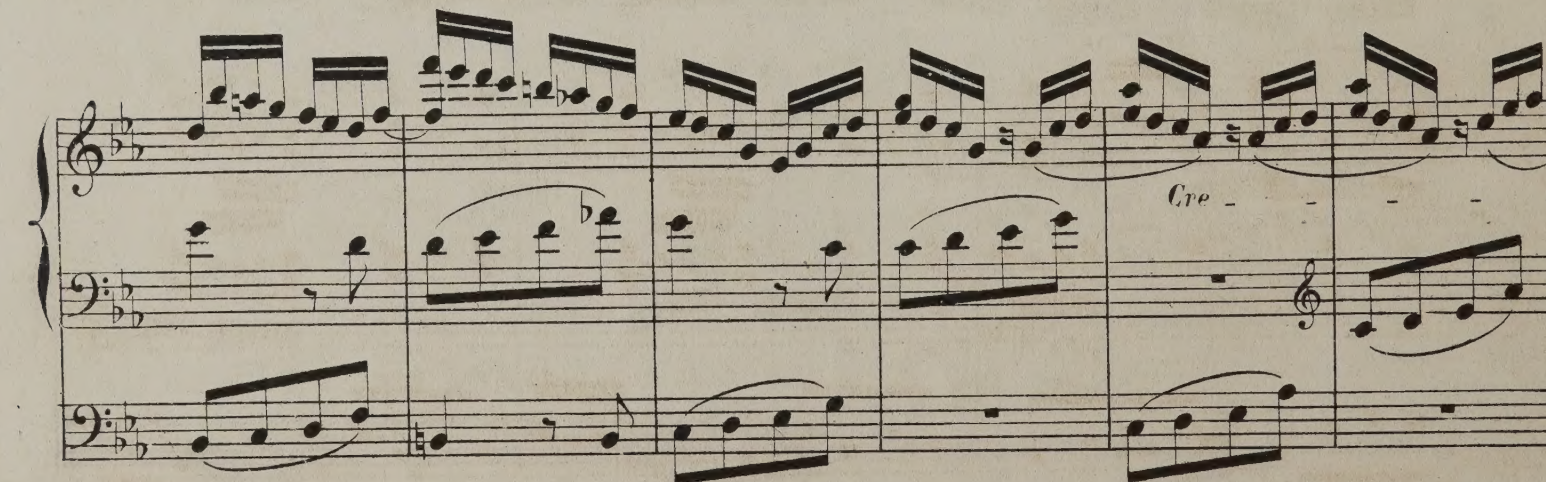
Mettez les Anches
du Pos:



Second system of musical notation, continuing the piece. It features the same three-staff grand staff structure. The middle staff continues with its complex, rhythmic pattern, while the top and bottom staves provide harmonic support.



Third system of musical notation. The middle staff shows a change in texture, with fewer beamed notes and more sustained tones. The top and bottom staves continue their respective parts.



Fourth system of musical notation. The middle staff features a series of beamed notes, and the word "Cre" is written above the staff. The system concludes with a final cadence across all three staves.

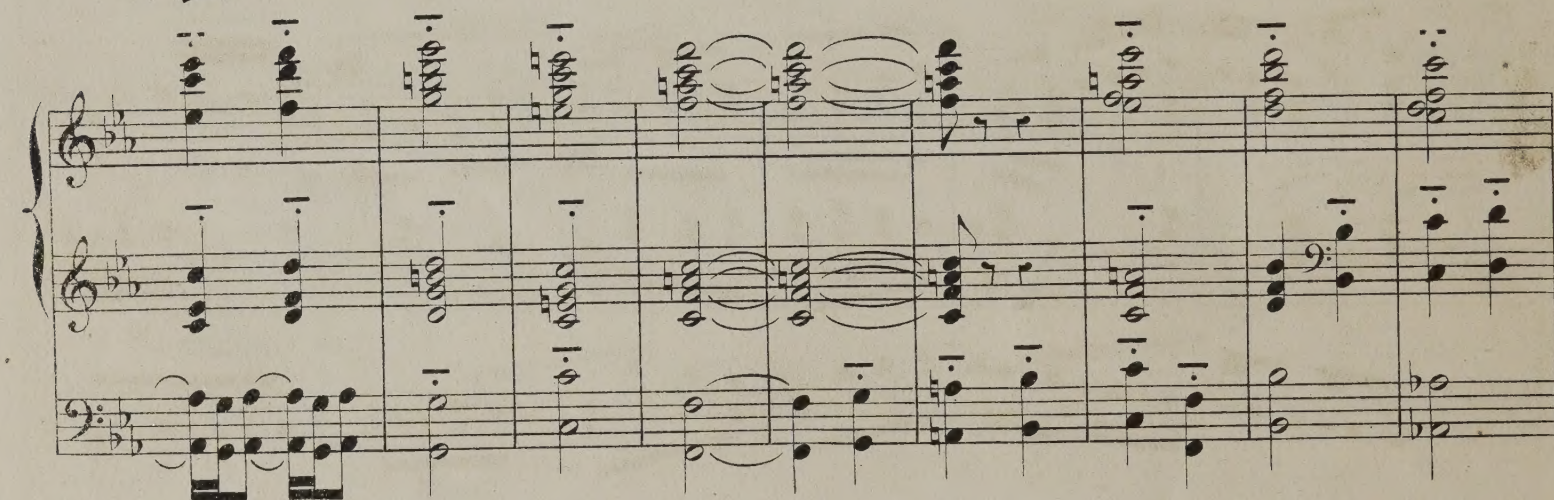
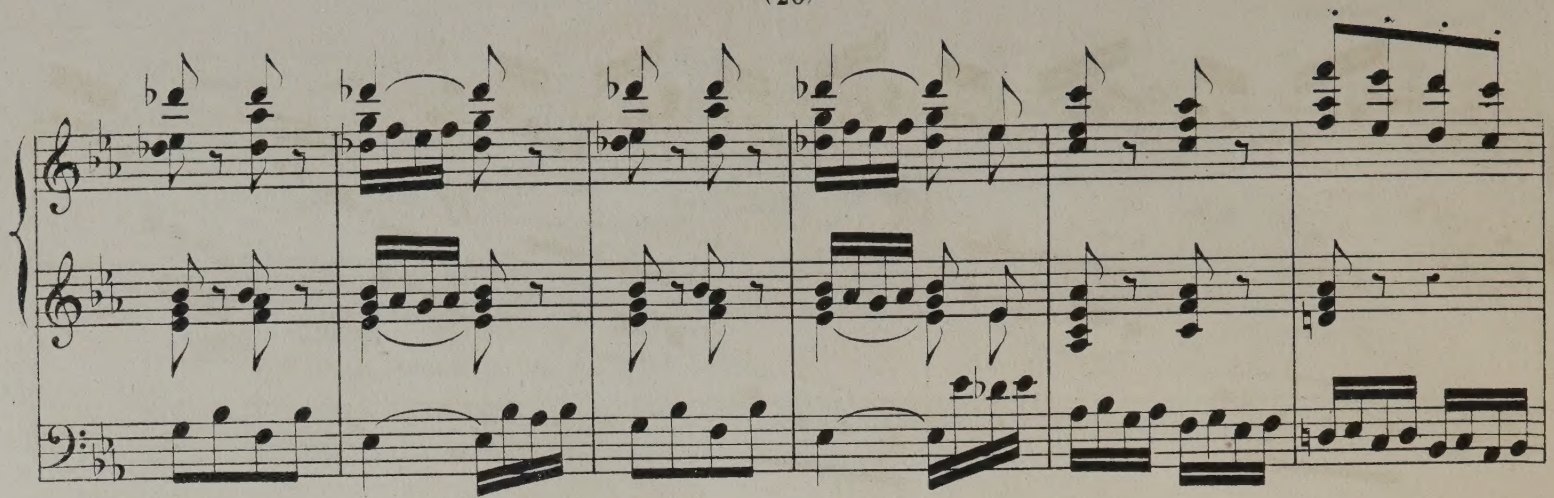
Cre

First system of musical notation. The piano part consists of three staves (treble, middle, and bass clefs). The voice part is on a single staff. The key signature has two flats (B-flat and E-flat). The tempo is marked *scen* (scene) and *do* (do). The dynamics include *ff* (fortissimo) and *Anches du G^d 0.* (Anches du G^d 0.).

Second system of musical notation. The piano part consists of three staves. The voice part is on a single staff. The key signature has two flats. The tempo is marked *Rall.* (Ritardando) and *fff a tempo.* (fortissimissimo a tempo). The dynamics include *Tutta la forza* (with all the force) and *fff* (fortissimissimo). The instruction *Mettez les Anches de la Pédale et la Bombarde de 32 P.* (Put the Pedal Anches and the Bombard 32 P.) is written below the piano part.

Third system of musical notation. The piano part consists of three staves. The voice part is on a single staff. The key signature has two flats. The tempo is marked *Rall.* (Ritardando) and *fff a tempo.* (fortissimissimo a tempo). The dynamics include *Tutta la forza* (with all the force) and *fff* (fortissimissimo).

Fourth system of musical notation. The piano part consists of three staves. The voice part is on a single staff. The key signature has two flats. The tempo is marked *Rall.* (Ritardando) and *fff a tempo.* (fortissimissimo a tempo). The dynamics include *Tutta la forza* (with all the force) and *fff* (fortissimissimo).



ADORATION

pour l'Orgue par

ALEX: GUILMANT.

(11^e LIVRAISON.)

(ŒUVRE 44.)

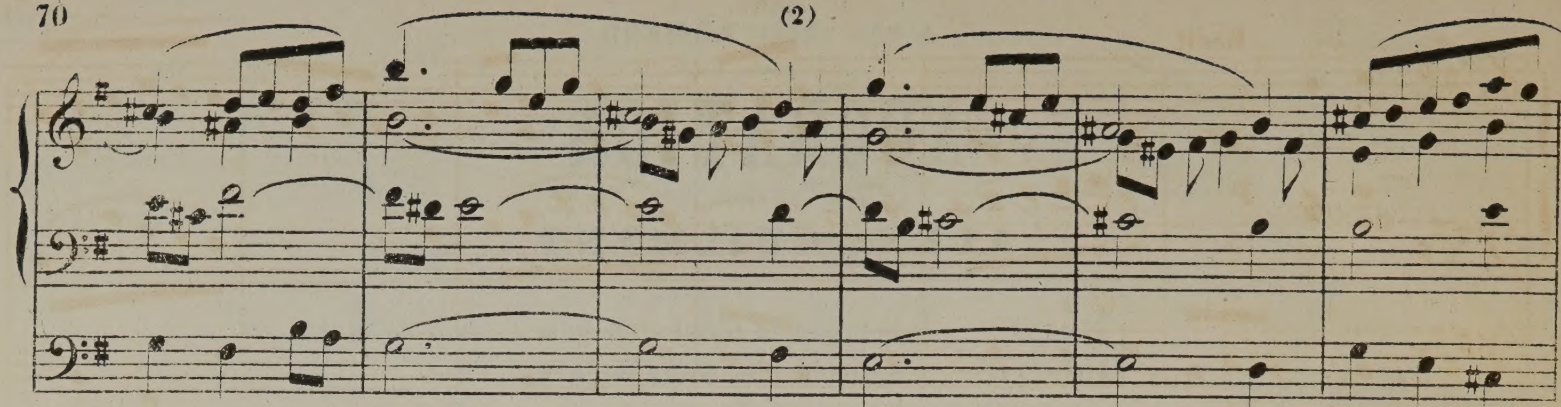
INDICATION DES JEUX:

Récit: Bourdon et Gambe ou Voix céleste de 8 P.
Positif: Salicional et Flûte de 8 P.
G.^d Orgue: Bourdon, Flûte harmonique et Montre de 8 P.
Pédale: Flûtes et Bourdons de 16 et 8 P.

Andante cantabile. (♩ = 84)

MANUALE.

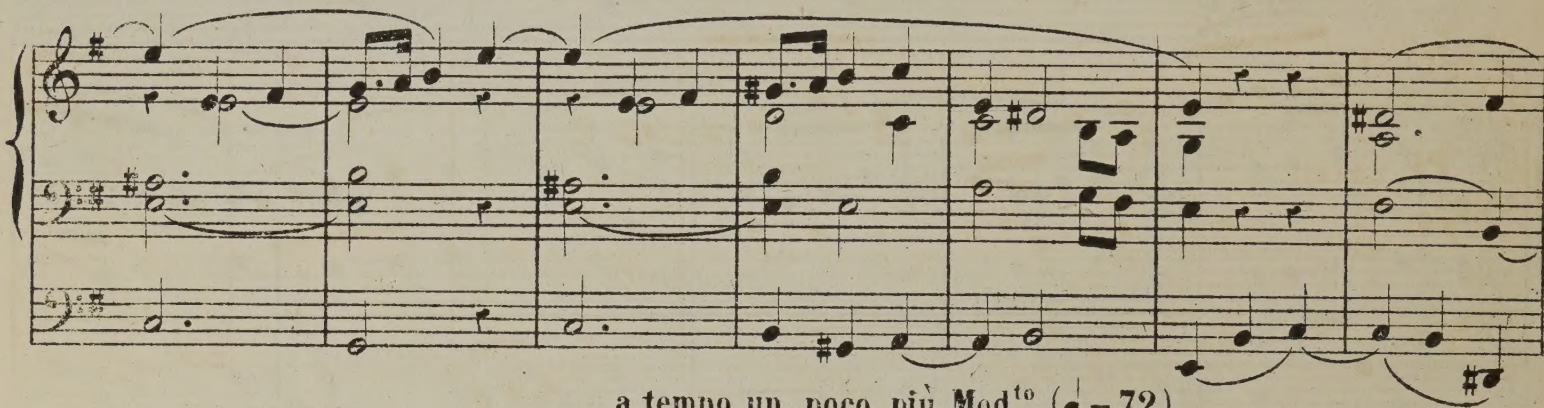
PEDALE.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. It consists of five measures with various melodic and harmonic patterns, including slurs and ties.

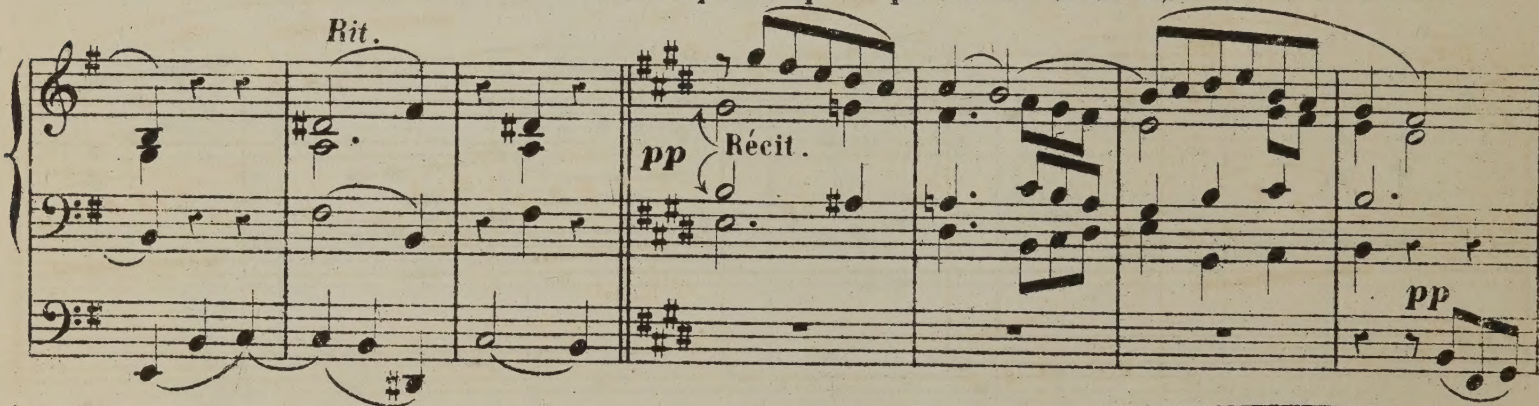


Second system of musical notation, continuing the piece. It includes the instruction *Rit.* (Ritardando) in the first measure and *a tempo.* above the staff in the third measure. The system contains five measures of music.

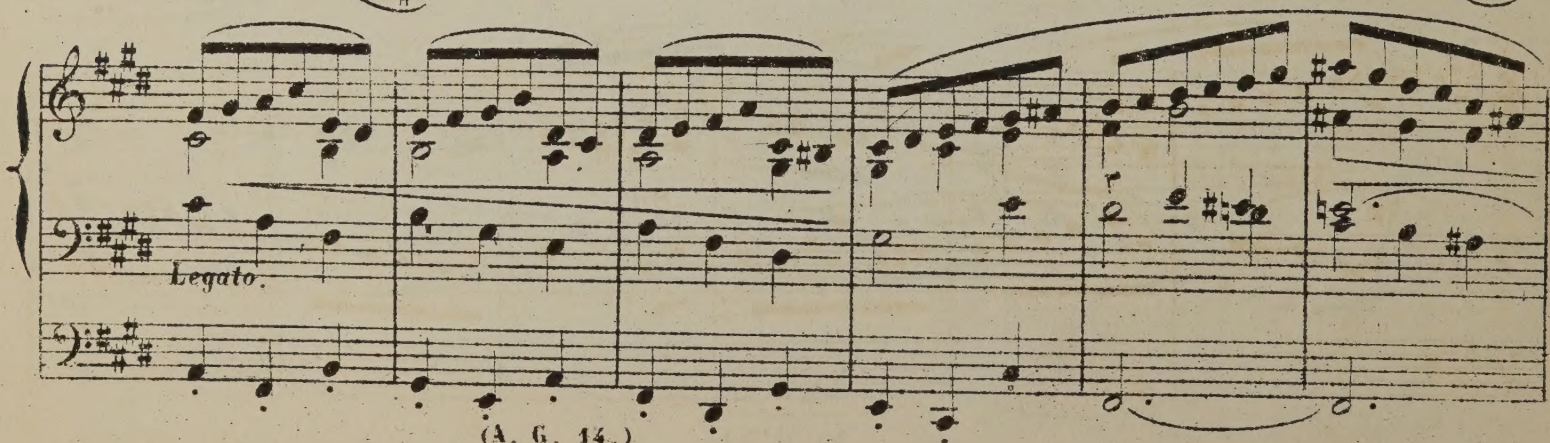


Third system of musical notation, continuing the piece. It consists of five measures of music, maintaining the G major key and 2/4 time signature.

a tempo un poco più Mod^{to} (♩ = 72)



Fourth system of musical notation, featuring a grand staff. It includes the instruction *Rit.* above the staff in the first measure, *pp* (pianissimo) in the second measure, and *Récit.* (Recitativo) in the third measure. The system contains five measures of music.



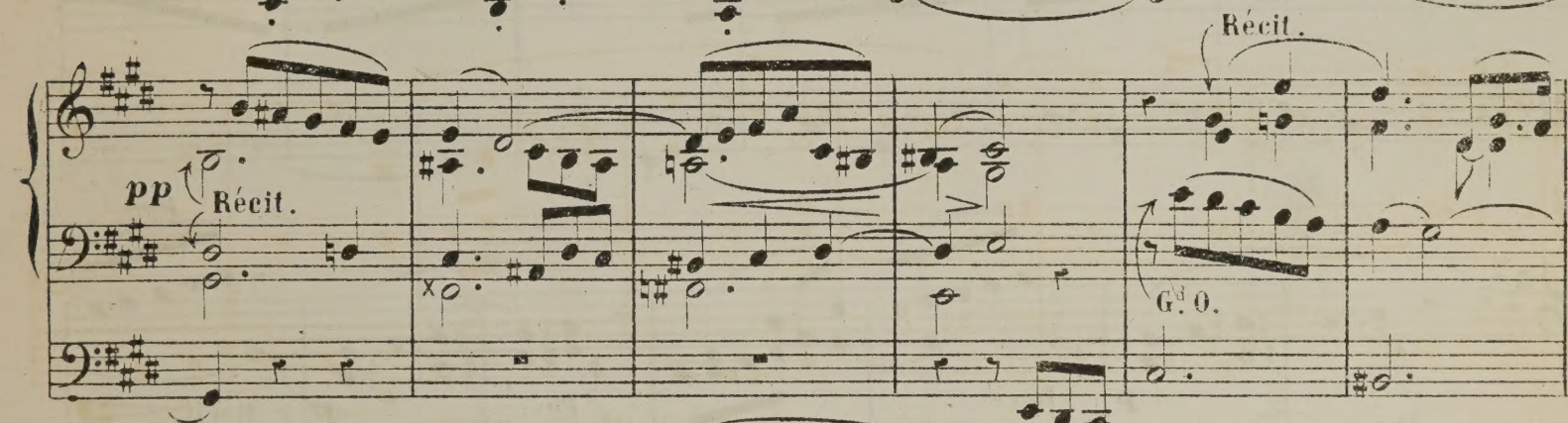
Fifth system of musical notation, featuring a grand staff. It includes the instruction *Legato.* in the first measure. The system contains five measures of music.



First system of musical notation. The treble clef staff begins with a *Récit.* marking. The bass clef staff has a *p* (piano) dynamic marking. A *G. O.* (Grave Organ) marking is present in the second measure of the bass staff. The system contains six measures of music.



Second system of musical notation, continuing the piece. It consists of six measures of music across the treble and bass staves.



Third system of musical notation. The treble clef staff has a *pp* (pianissimo) dynamic marking. A *Récit.* marking is present in the first measure of the bass staff. A *G. O.* marking is present in the fifth measure of the bass staff. The system contains six measures of music.



Fourth system of musical notation. A *Récit.* marking is present in the third measure of the treble staff. A *G. O.* marking is present in the fourth measure of the bass staff. The system contains six measures of music.



Fifth system of musical notation. A *Rit.* (Ritardando) marking is present in the fourth measure of the treble staff. The system contains six measures of music.

a tempo.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with a melodic line in the treble and a supporting line in the bass.



Second system of musical notation, continuing the piece. It includes a *Cresc.* (Crescendo) marking. The musical texture remains consistent with the first system, featuring a melodic line in the treble and a supporting line in the bass.



Third system of musical notation, featuring a *Rall.* (Ritardando) marking. The system includes a *Pos:* (Poco) marking and a *Récit.* (Recitativo) marking. The music is marked *p* (piano). The treble staff shows a melodic line with a *Pos:* marking, and the bass staff shows a supporting line with a *Récit.* marking.



Fourth system of musical notation, featuring a *pp a tempo.* (pianissimo a tempo) marking. The system includes a *Per den do si* (Perdendosi) marking and a *ppp* (pianississimo) marking. The music is marked *pp* (pianissimo). The treble staff shows a melodic line with a *Per den do si* marking, and the bass staff shows a supporting line with a *ppp* marking. A *Rit.* (Ritardando) marking is also present.

ÉLÉGIE-FUGUE

pour l'Orgue par

ALEX: GUILMANT.

(11^e LIVRAISON.)

(ŒUVRE 44.)

INDICATION DES JEUX: **Récit:** Clarinette et Flûte traversière de 8 P.
Positif: Jeux doux de 8 P.
G^d Orgue: Bourdon, Flûte, Salicional, Montre de 8 P.
Pédale: Bourdons, Flûtes, Violoncelles et Contre-basse de 16 et 8 P.

Adagio. (♩ = 92.)

MANUALE.

p Pos:

PÉDALE.

Recitativo.

p Récit.

Adagio.

Recitativo.

Adagiosissimo.

Adagio.

p G^d O. *Espressivo.*

(Tirasse du G^d O.)

6^d0.

The first system of musical notation consists of three measures. It features a grand staff with a treble and bass clef, and a separate bass line. The key signature has two flats (B-flat and E-flat). The first measure contains a melodic line in the treble and a complex bass line with many beamed notes. The second and third measures continue this pattern with various melodic and harmonic developments.

The second system of musical notation consists of three measures. It continues the musical piece with similar melodic and harmonic patterns. The treble and bass staves show intricate note groupings, and the separate bass line provides a steady accompaniment.

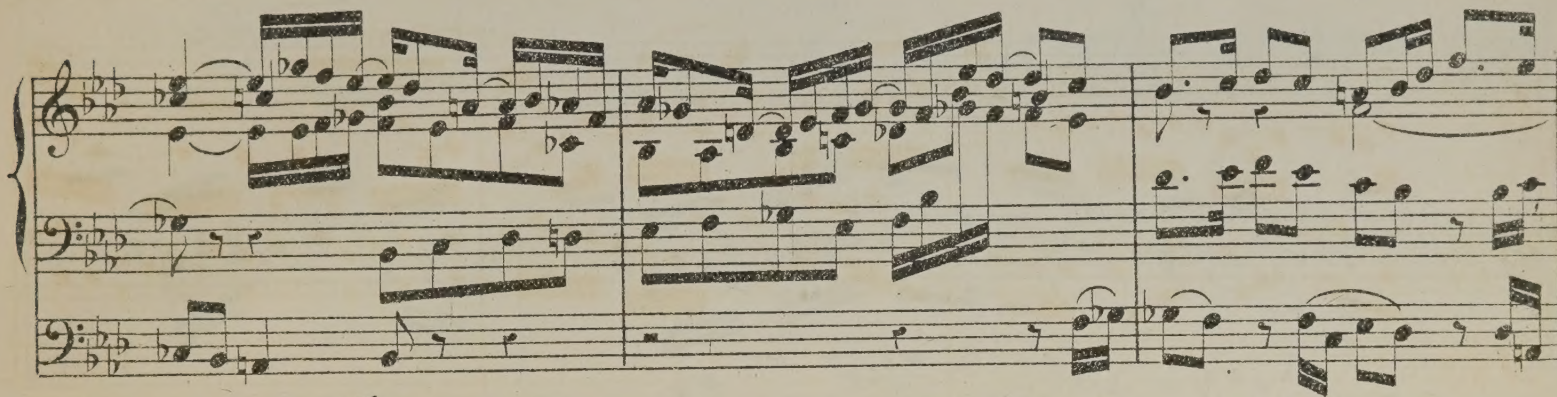
The third system of musical notation consists of three measures. The musical texture remains consistent, with the treble and bass staves featuring complex melodic lines and the separate bass line providing harmonic support.

The fourth system of musical notation consists of three measures. The notation continues with various melodic and harmonic developments, maintaining the complex texture established in the previous systems.

The fifth system of musical notation consists of three measures. The piece concludes with a final melodic and harmonic statement. The notation is dense with many beamed notes and complex groupings.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in a key with two flats. The first staff has a melodic line with many beamed sixteenth notes. The second staff has a bass line with eighth notes. The third staff has a bass line with eighth notes. The tempo marking "a tempo." is written above the first staff. The word "Rall." is written above the second staff.



Second system of musical notation, continuing the three-staff format. The melodic line in the first staff continues with complex rhythmic patterns. The bass lines in the second and third staves provide harmonic support.



Third system of musical notation. The melodic line in the first staff features a series of descending eighth notes. The bass lines continue their rhythmic patterns.



Fourth system of musical notation. It includes the tempo marking "ten. Recitativo." above the first staff. The word "Rall." is written above the second staff. The word "f" (forte) is written above the first staff. The word "Récit." is written above the first staff. The word "M. D." is written above the first staff. The word "M. G." is written above the first staff. The word "ten" is written above the first staff.



Fifth system of musical notation. It includes the tempo marking "Adagio." above the first staff. The word "Recitativo." is written above the first staff. The word "p" (piano) is written above the first staff. The word "Pos:" is written above the first staff. The word "Récit.." is written above the first staff. The word "M. D." is written above the first staff. The word "M. G." is written above the first staff. The word "ten." is written above the first staff.

Adagio. Recitativo. Lento. a tempo. G.^dO.

pp Pos: *pp* Récit. *ppp* Pos: Rit.

G.^dO.

Cre - - - scen - - - do. *f* Rall - - -

Lento. Lento.

Dim: e molto rit. *p* *pp* Pos: *pp* *ppp*

ten. *p* Récit. *ppp*

(A. G. 14.)

à Monsieur EUGÈNE HENRY
Organiste de la Métropole de Rennes.

MARCHE DE PROCESSION

SUR DEUX CHANTS D'ÉGLISE,

(ISTE CONFESSOR et ECCE SACERDOS MAGNUS.)

FANTAISIE

pour l'ORGUE par

ALEX: GUILMANT.

(41^e LIVRAISON.)

((ŒUVRE 44.))

INDICATION DES JEUX:

Récit: Bourdon, Voix humaine, Gambe et Voix céleste de 8 P. avec le Tremblant.
Positif: Flûte et Salicional de 8 P.
G^d Orgue: Bourdon de 16 P. accouplé au Récit en unisson et 8^{ve} Grave (*ad lib*)
Pédale: Bourdon de 16, Bourdon de 8 (*ad lib*), Flûte de 8, Corni dolci de 4 P.

G^d Chœur
préparé à
tous les
Claviers.

Allegro. (♩ = 104.)

Is - te Con - fes - sor Do - mi - ni co - len - tes, Quem pi - e lau - dant po - pu - li per.

MANUALE.

Pos:
(Pl. chant.)
p

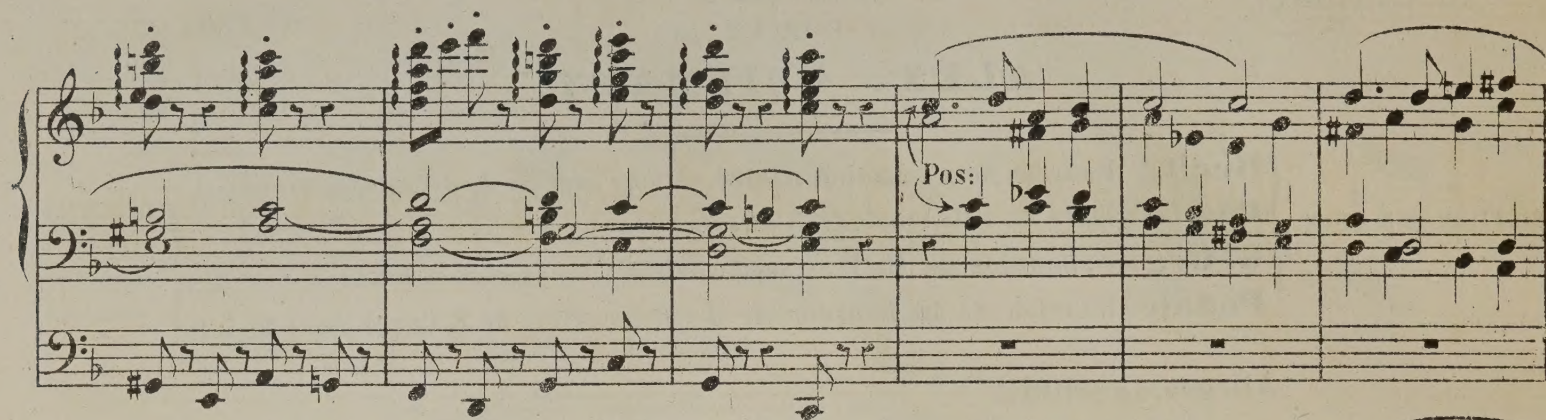
PÉDALE.

or - bem, Hac di - e læ - tus me - ru - it be - a - tas Scan - de - re se - des

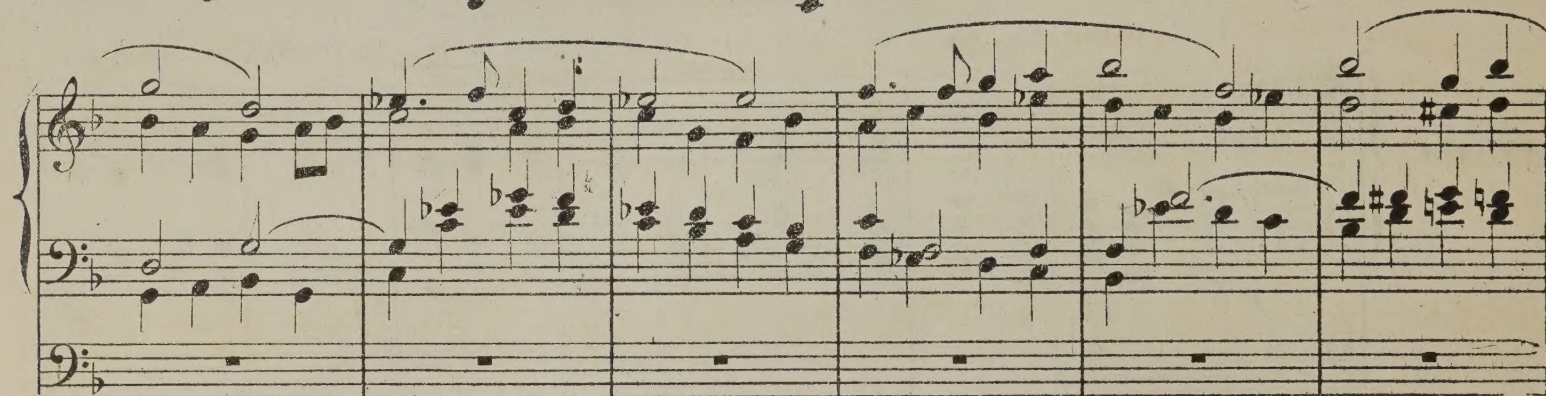
G^d O.
pp
Récit.



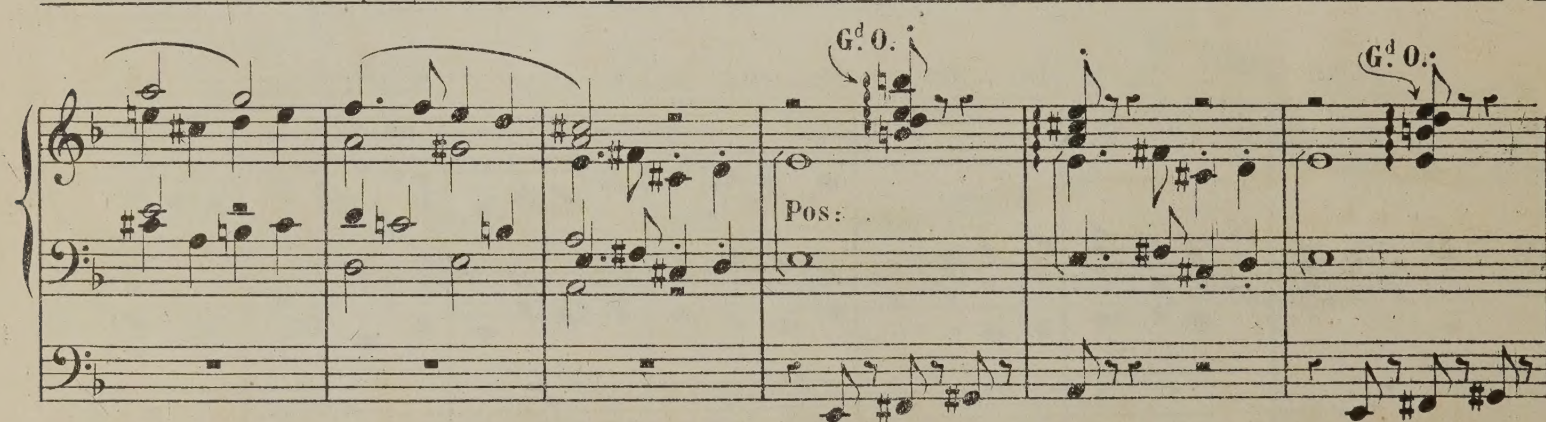
First system of musical notation, featuring a grand staff with three staves. The top staff contains complex chordal textures with many beamed notes. The middle and bottom staves provide harmonic support with sustained chords and moving lines.



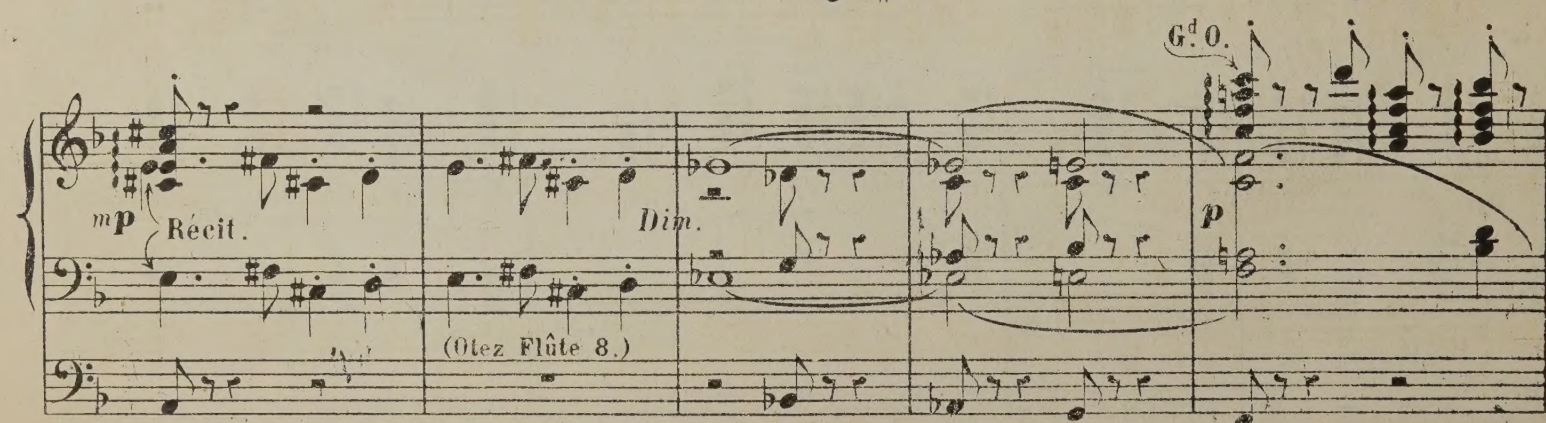
Second system of musical notation. The middle staff includes the instruction "Pos:" with an arrow pointing to a specific chord. The notation continues with complex textures across all three staves.



Third system of musical notation, showing further development of the complex textures in the grand staff.



Fourth system of musical notation. The middle staff includes the instruction "Pos:" and the top staff has "G^d 0." written above it. The system concludes with complex textures.



Fifth system of musical notation. The middle staff includes the instruction "mp Récit." followed by "Dim." and "p". The bottom staff includes the instruction "(Otez Flûte 8.)". The system concludes with complex textures.



The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and eighth notes. The middle staff is in bass clef and contains a series of chords and eighth notes. The bottom staff is in bass clef and contains a series of chords and eighth notes.



The second system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and eighth notes. The middle staff is in bass clef and contains a series of chords and eighth notes. The bottom staff is in bass clef and contains a series of chords and eighth notes.



The third system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and eighth notes. The middle staff is in bass clef and contains a series of chords and eighth notes. The bottom staff is in bass clef and contains a series of chords and eighth notes. The word "Pos:" is written in the right margin of the bottom staff.



The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and eighth notes. The middle staff is in bass clef and contains a series of chords and eighth notes. The bottom staff is in bass clef and contains a series of chords and eighth notes. The word "Rit." is written in the right margin of the middle staff. The word "Récit." is written in the left margin of the bottom staff.

(Pl:-chant.)

Ec - ce Sa - cer - dos mag - nus

Qui in di - e - bus

pp Pos: Vox angelica ou Dulciana.

(aj: Flûte 8.)

This system contains the first two staves of music. The vocal line is in a soprano register with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. A third staff at the bottom shows a flute part with a few notes.

su - is pla - cu - it De - o,

et

in - ven - tus est jus - tus.

This system contains the second two staves of music. The vocal line continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

G^d 0.

Pos:

Récit.

This system contains the third two staves of music. The vocal line continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. A third staff at the bottom shows a flute part with a few notes.

G^d 0.

Pos:

Récit.

This system contains the fourth two staves of music. The vocal line continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. A third staff at the bottom shows a flute part with a few notes.



First system of musical notation. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. A key signature of three flats is indicated. The system is divided into measures by vertical bar lines.

G^d. 0.

*(Otez l'accomp!
d'8^{ve} Grave.)*

Récit.

G^d. 0.

Récit.



Second system of musical notation. It continues the musical piece with similar notation and markings. The system is divided into measures by vertical bar lines.

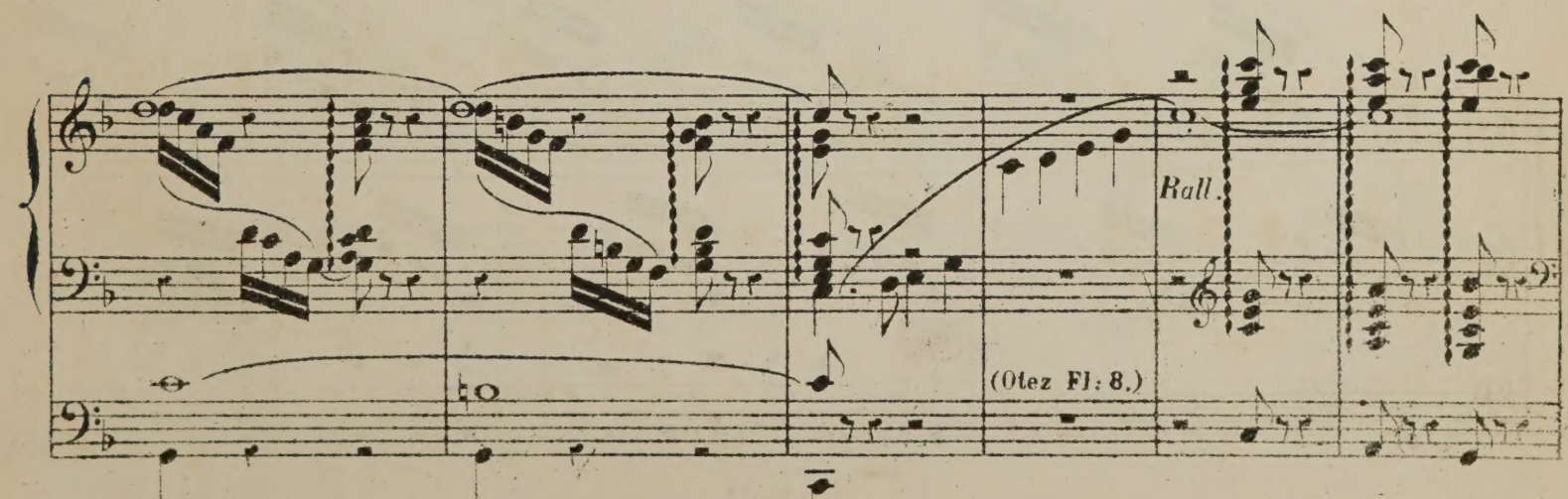
G^d. 0.

Récit.

G^d. 0.



Third system of musical notation. It continues the musical piece with similar notation and markings. The system is divided into measures by vertical bar lines.



Fourth system of musical notation. It continues the musical piece with similar notation and markings. The system is divided into measures by vertical bar lines.

Rall.

(Otez Fl: 8.)

pp *G^d 0. a tempo.*

This musical score is for a piece titled "Quasi arpa." (14), marked *pp* (pianissimo) and *G^d 0. a tempo.* The score is written for a grand piano, with three systems of staves. Each system consists of a grand staff (treble and bass clefs) and a single bass clef staff below it. The music features a complex, arpeggiated texture, with many notes beamed together in groups of six or eight, creating a shimmering, harp-like effect. The notation includes many slurs and ties, indicating a continuous, flowing movement. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures per system, with a total of 16 measures. The notation is highly detailed, with many notes and rests, and a large number of slurs and ties.



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a series of eighth-note chords, each beamed together and connected by a long, sweeping slur that spans across the system. The middle staff is a treble clef with a key signature of one flat, containing eighth-note chords that mirror the top staff. The bottom staff is a bass clef with a key signature of one flat, featuring a simple eighth-note bass line.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring eighth-note chords beamed together and connected by a long, sweeping slur. The middle staff is a treble clef with a key signature of one flat, containing eighth-note chords. The bottom staff is a bass clef with a key signature of one flat, featuring a simple eighth-note bass line.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring eighth-note chords beamed together and connected by a long, sweeping slur. The middle staff is a bass clef with a key signature of one flat, containing eighth-note chords. The bottom staff is a bass clef with a key signature of one flat, featuring a simple eighth-note bass line.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring eighth-note chords beamed together and connected by a long, sweeping slur. The middle staff is a bass clef with a key signature of one flat, containing eighth-note chords. The bottom staff is a bass clef with a key signature of one flat, featuring a simple eighth-note bass line. The system concludes with a measure marked with a fermata and the word "Récit." written above the staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *G.d. O.* section with a 9-measure rest and a *Récit.* section. A key signature change from one flat to two flats is indicated by a sign.

Second system of musical notation, continuing the grand staff. It ends with a piano (*pp*) dynamic marking.

N.B. Le morceau qui suit peut être joué immédiatement après cette Marche, comme Final; dans ce cas, passer du signe ♩ au signe ♩ .

N. B. The piece which follows can be played immediately after this March as a Final, in this case, from sign ♩ go to sign ♩ .

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *Récit.* section, a *G.d. O. Fonds (Pos: accoup:)* section, and a *Cre - scen - do.* section. Above the staff, there are instructions: *Anches du Récit.*, *Ouvrez la boîte.*, *Anches du Pos:*, and *Anches du G.d. O.*. Below the staff, there is an instruction: *(Otez le Tremblant.)*. The system ends with a *Tirasse du G.d. O.* section.

FUGATO. (GRAND CHŒUR.)

All^o mod^{to} (♩ = 96.)

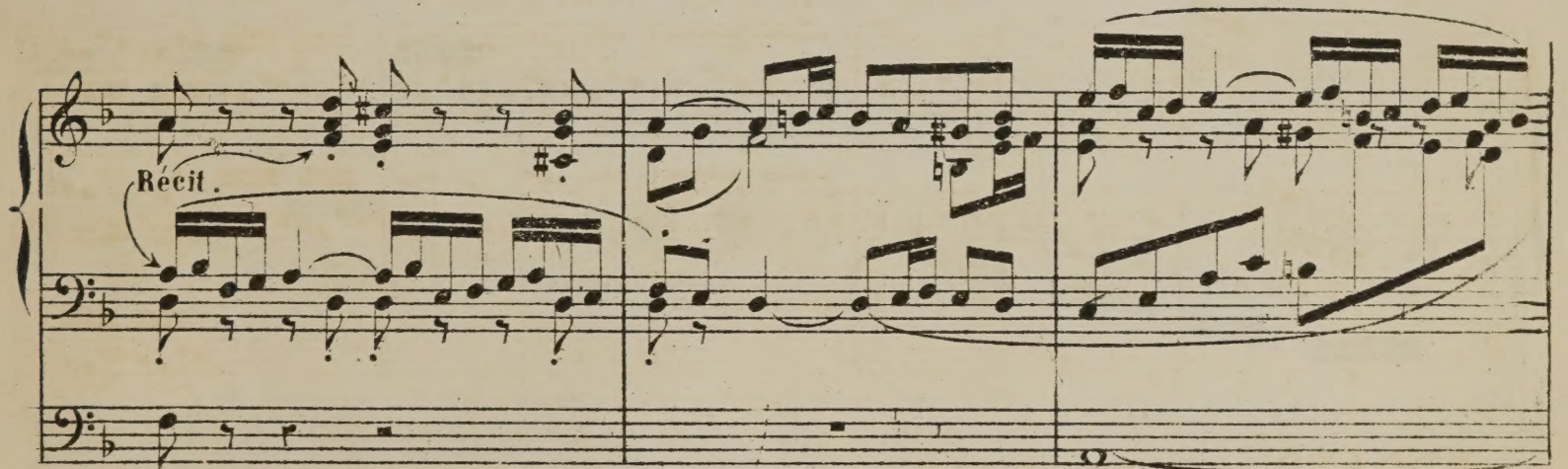
Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *Pos:* section with a forte (*f*) dynamic marking.



First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various notes and rests, including a phrase marked "Pos:". The middle staff is a bass clef with a key signature of one flat, containing a more complex line with many beamed notes and rests, with a phrase marked "G^d. O.". The bottom staff is a bass clef with a key signature of one flat, containing a simpler line with few notes and rests.



Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with various notes and rests. The middle staff is a bass clef with a key signature of one flat, containing a complex line with many beamed notes and rests. The bottom staff is a bass clef with a key signature of one flat, containing a simpler line with few notes and rests.



Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with various notes and rests, including a phrase marked "Récit.". The middle staff is a bass clef with a key signature of one flat, containing a complex line with many beamed notes and rests. The bottom staff is a bass clef with a key signature of one flat, containing a simpler line with few notes and rests.



Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with various notes and rests, including a phrase marked "Récit.". The middle staff is a bass clef with a key signature of one flat, containing a complex line with many beamed notes and rests, including a phrase marked "Pos:". The bottom staff is a bass clef with a key signature of one flat, containing a simpler line with few notes and rests.

The musical score is arranged in four systems, each consisting of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a 'Pos:' marking above the first staff and a 'G^d 0.' marking above the second staff. The second system has a 'G^d 0.' marking above the first staff. The third system has a 'G^d 0.' marking above the first staff. The fourth system has a 'G^d 0.' marking above the first staff. The score concludes with the instruction '(Anches de la Ped:)' in the bottom right corner.

Pos:

G^d 0.

G^d 0.

G^d 0.

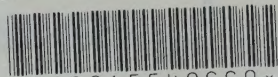
G^d 0.

(Anches de la Ped:)

Maestoso.

M 11 G962 P6 S37 FOLIO V-1
GUILMANT ALEXANDRE 1837-1911
PIECES DANS DIFFERENTS STYLES

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Pièces dans différents styles
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